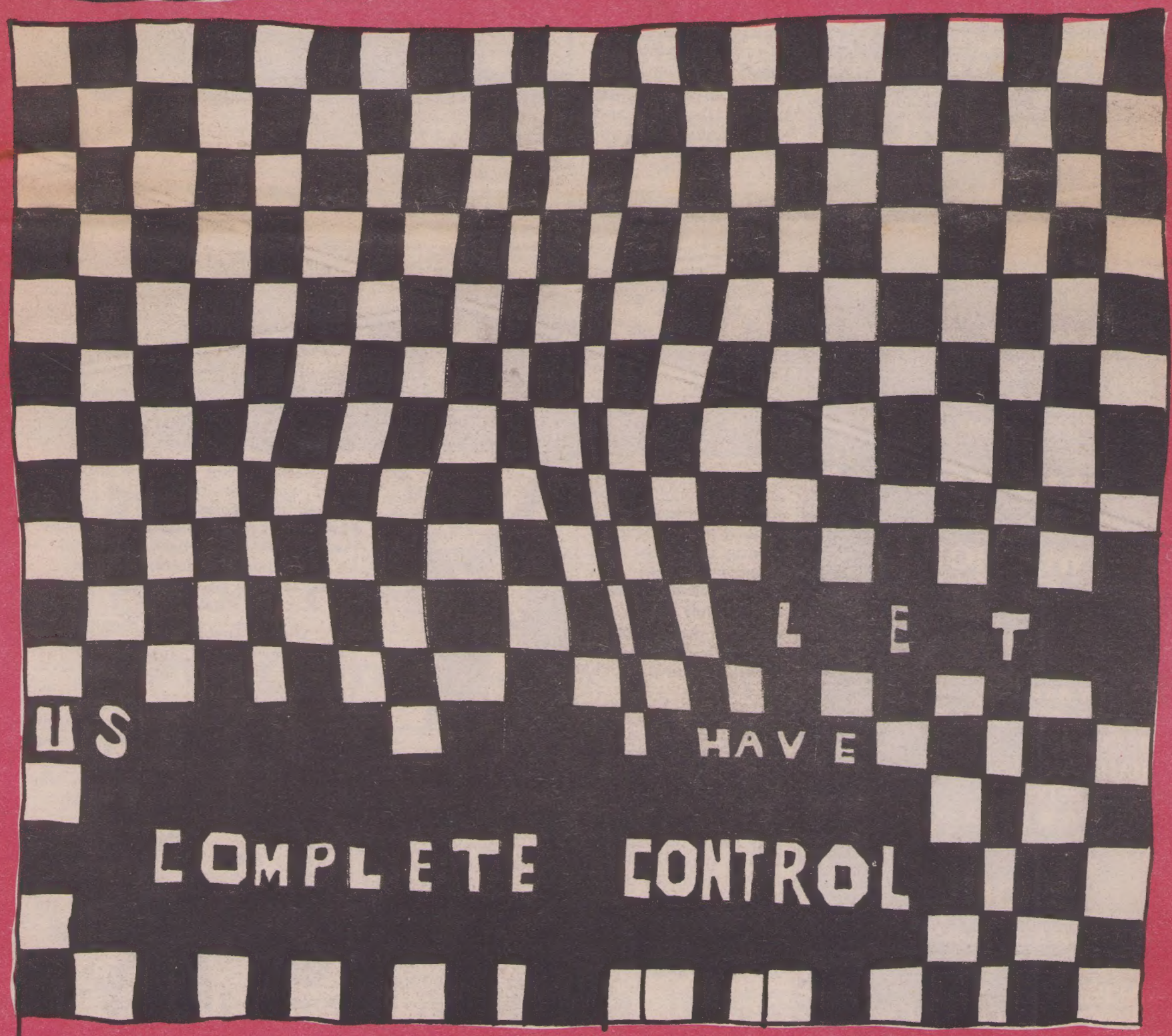
ON THE Street

ISSUE: 218
WEDNESDAY
16 JANUARY,
1985
PHONE:
296-240
298-121

ATT ABC MANAGEMENT - SYDNEY

IN JAN 1975 WE TOOK OFF AS [HEAD OF THE DIAL] ON 1540 KHZ JJJ <STOP> WE TRANSFERRED ESCAPE VELOCITY AND WENT INTERGALACTIC UNDER MINIMUM POWER WITH IONOSPHERIC SKIP ASSIST <STOP> JAN 1981 WE ENTERED THE TIME WARP AS 2JJJ FM AT 105.7 <STOP> JAN 1984 WE SET THE CONTROLS FOR THE HEART OF THE SUN AFTER PASSING THROUGH 21 YEARS IN 21 DAYS <STOP> WE HAVE NOW ARRIVED <STOP> PERMISSION TO LAND OH MIGHTY ONE.....



Inside it's business as usual with an evening with Lou 'Oil' and water DO mix. ● JJJ — the month that became a radio station ● 'Outer Sink' into something else.

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The Rock Circuit

CRONULLA WORKERS CLUB

The Kingsway Cronulla 527 2000

Fri. 18: MENTAL AS ANYTHING & BOBBY SOX
Fri. 1: DRAGON & RICHARD CLAPTON & PROMISE

CAMPBELLTOWN R.S.L. CLUB

Thur. 17: RADIATORS & JUMP INCORPORATED
Sat. 19: TEDDY BEARS
Fri. 25: LITTLE RIVER BAND

NORTH RYDE R.S.L. CLUB

Thur. 17: BEATNIX
Thur. 24: MOVING PICTURES & BOBBY SOX
Thur. 31: STORMY MONDAY

BLUEGUM HOTEL

Fri. 18: NEMO
Tues. 22: BUSHWACKERS (First Show Back)
Fri. 25: RIVER RATS

TOURMALINE HOTEL

cnr. Windsor & Boundary Rds; Vineyard 627 2281

Fri. 18: BOBBY SOX
Sat. 19: PARTY GIRLS
Fri. 25: MOVING PICTURES & FOREVER 15

DEE WHY HOTEL

Pittwater Rd. Dee Why 981 1166

Thur. 17: QED & PROMISE
Fri. 18: COCKROACHES & AMAZING WOOLLOOMOOLOOSERS
Sat. 19: MILKY BAR KIDS
Sun. 20: SOUTHERLY BUSTER
Mon. 21: CHAIN & TERRY HALLIDAY BAND
Thur. 24: GO BETWEENS

TIVOLI

656 George St, Sydney, 267-5499

Thur. 17: MODELS & FLOTSAM JETSOM
Wed. 23: COCKROACHES 3rd Birthday Celebration & AMAZING WOOLLOOMOOLOOSERS
Thur. 24: QED & MILKY BAR KIDS

Street Talk

Submissions must be mailed to G.P.O. Box 122, Sydney 2001

Ega Ninjas

• **Ega Ninjas** are in a mood for thinking people, On The Street, JJJ, Sound On Stage and the Chevron Rock Room included. They began 6 months ago and have just won the Chevron Band comp, hence the sudden gush of gratefulness. A single with be recorded by JJJ and they also have $4,000 to work with because of the competition win and feel that after all that work and no doubt celebration, they are now in the mood for a holiday to prepare themselves for a big 1985.

• The saddest news of January must surely be that it is the last month Art Unit will operate. They are forced to close on February 1st due to lack of finances, the toll on the organisers' health, and a rather lax attitude from government departments which are supposed to be funding arts projects like this but aren't.

• If you think he's sexy, you can see him at the Entertainment Centre Tues. 29th January. **Rod Stewart** in concert. Tickets available now.

• Garageland stylists **Exserts, Hard Ons** and **New Product** play til midnight at the Harold Park Hotel this Fri. night.

• A follow up to **Tenement Dance's** single "Wild West" is soon to be recorded but meanwhile you can see them every Sat. night at Club 75 from 10—2 a.m.

• Don't believe the rumours that the **Leftovers** have broken up, it is really only a line up change. The recycled Leftovers can be seen again in February.

• Not quite in the Band Aid stakes, but a good effort nevertheless. The show at the Hip Hop on Boxing Day for the Ethiopians raised $750 thanks to **Diddy Dimwits** and DJ **Andy Glitre.**

• See the father of modern music, **Lou Reed** at Selinas Thursday night for $15.

• **Gulf Klub's** long awaited double A-side, debut single is rumoured to be due out very soon on Vi-Nil Records.

• Parading popsters **Last Laugh** and **Sudden Experts** play the Elswick Hotel Leichhardt on Fri. 18th.

• Recent winners of the Vulcan band comp were **Joyful Killing.** A live recording is in the offing.

• **Stig Can't Clap** appear as very special guests this Fri. night (18th) along with the **22's** at the Vulcan Hotel, Ultimo.

This Year's Model.

Current Countdown faves and Melbourne based heartthrobs **The Models,** will be touring in N.S.W. in mid-January. They play the Tivoli on the 16th and 17th before heading off down the 'leisure coast'.

Once the tour is completed, the band will be jetsetting off around the globe on what is described as an 'international songwritings and producer hunting expedition'. They expect to return to Australia in late February to record the follow up album to 'Pleasure Of Your Company'.

The Pseud boy

• **Pseudo Echo,** complete with a new classically trained keyboardist are playing on a few Sydney shows before jetting O.S. to echo in the caverns of New York and LA clubs to follow up MTV success there. You can see them Fri. 18th at Bankstown Sports, Sat. at Sydney Cove and Sun. at Wests Leagues.

• **Wet Taxis** are just the thing for a rainy night or for this Saturday night, 19th, with **Big Red Tractor, Skolars** and **Ega Ninjas** at Sydney Cove Tavern.

• **Climbing Frame** have enthralled many audienes with their unique rhythms and delightful violin but they have been very quiet of late. They will soon be even quieter as they are splitting up, after a few farewell performances late in January.

• Back on the roads that connect barns, shearing sheds and other full venues are the **Bushwackers.** First show back is at Bluegum Hotel, Tues. 22nd.

• **Tough Luxury** are now revellingin the comfort of a new bass player, Mick Kat.

• **P.R.** will try to get on well with their clientele at the Prospect Hill Hotel this Friday night.

• The spectacular returns of Australia's most vegetable-ridden band, **Tactics,** continues at Mosman with **Trilobites** Fri. 18th, at Chevron with **Died Pretty** and **Cyrstal Set** Sat. 19th, and at the Hip Hop on the 23rd. Look out for the carrots.

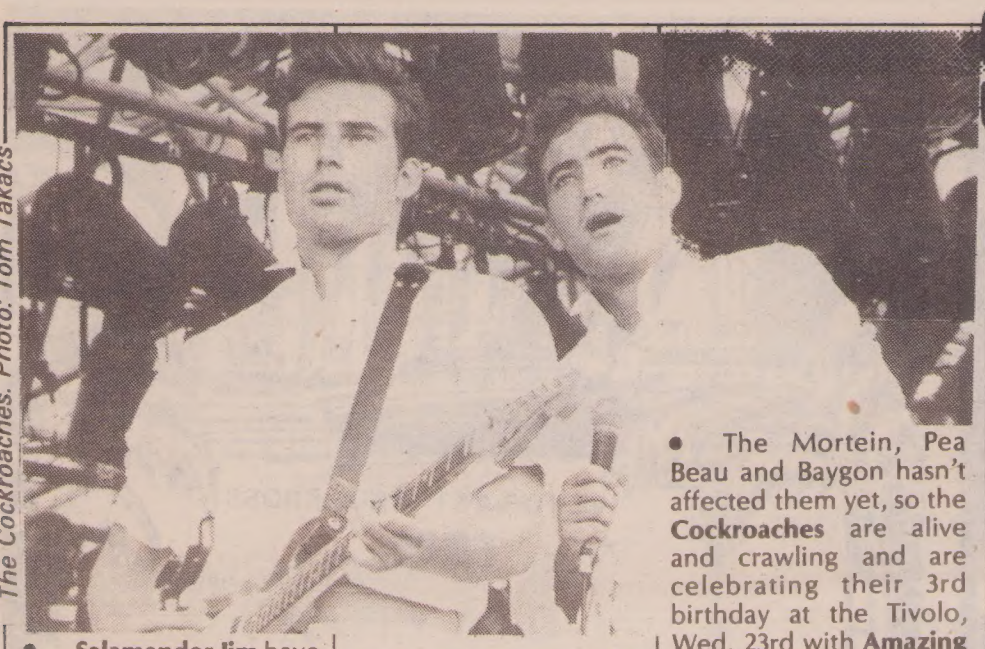
• The balaclava-wearing lead singer of Adelaides **Grong Grong** is reported very sick in hospital after overdosing.

• **Eurogliders** recently performed live to 25 million Americans at the MTV New years Eve party and have had great critical acclaim. They return to Heaven, or at least Australia soon, with a new single "We Will Together". The first Sydney date is Selinas, Sat. 19th.

Eurogliders

Street Talk

Submissions must be mailed to G.P.O. Box 122, Sydney 2001



The Cockroaches. Photo: Tom Takacs

• **Salamander Jim** have returned from their tour of Adelaide and Melbourne and are playing their last shows in Sydney (before big Tex goes OS to start a new band) at the moment. Strawberry Hills this Sat. night is one place where you can see them.

• **Shakers** agitate their 50's/60's rock and roll at Forrester's Hotel Friday night.

• Saturday arvo with nothing to do, is no more. **The Apostles** play at Forrester's Hotel, Surry Hills from 4 p.m. — 7 p.m.

• The **Milky Bar Kids** should remind everyone what it was like being alive and young in the 50's, even if you weren't. They play at the West Ryde Hotel Thurs. 17th and the Bull and Bush the following Wed.

• The Mortein, Pea Beau and Baygon hasn't affected them yet, so the **Cockroaches** are alive and crawling and are celebrating their 3rd birthday at the Tivolo, Wed. 23rd with **Amazing Woolloomooloosers** and an all star surprise guest jam. Also on show are the Cockroaches' "Museum" — press clippings, toenail clippings, and wing clippings plus photos and all their old videos.

• **Gravity Pirates** at the Hip Hot Club Wednesday January 16th. This was written quickly so you coul dget there even faster.

• **Maggie Thatcher,** general all-round nice person and conservative monetarist PM (is this a contradiction in terms?) still refuses to give the $700,000 sales tax from the **Band Aid** single "Do They Know It's Christmas" to the Ethiopian cause despite attempts by pop stars and parliamentarians alike to gently encourage her.

• Silly joke of the month must be about **Band Aid's** new single called "Do They Know It's January?"

• **Customer Parking** are name changing. The last tim eyou can see them before they become **Bwanna Go** will be at the Hopetoun Friday 18th with a surprise support band.

• **Teutonics** play this Friday (18th) at the Palace Hotel Darlinghurst for free.

• ADelaide won't be a place of happy memories for **Fat Time** whose recent tour there resulted in their P.A., truck and all, being stolen. They have returned, though, to a place of good memories and great expectations and play at the Piccadilly Thursday 17th.

• **Go Betweens** national tour happens after their Sydney dates which include 24th Jan. at the Dee Why Hotel and 25th at the Chevron. The Go Betweens are one of Australia's most critically acclaimed bands but, for no apparent good reason, haven't charmed the mass music listening audience as much as they have the critics. They deserve a lot better treatment from radio stations and rock TV shows than they have had as that is the only way most people will ever get to hear them.

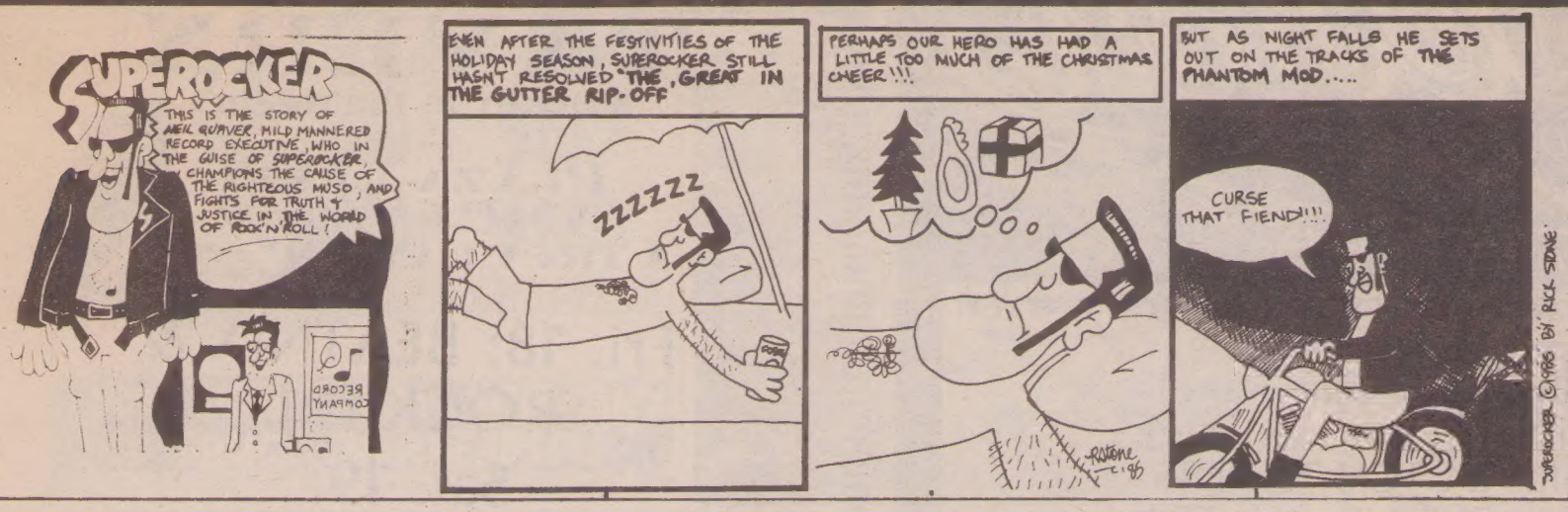
Is nothing sacred? Rumour has it that *Rock Around The World* **is to be dropped from the beginning of February. It seems that those in power over at 'Channel 0' feel that there is already enough rock'n'roll video shows on television and that "Rock Around The World" would not be missed, despite the fact that, after the Channel 0 News, "Rock Around The World" is the most popular show on that station.**

Just imagine! No more Basia! No more funny clips from Europe! No more exposure for up-and-coming local groups! No more of the many fine clips, that you see on "Rock Around The World", without having to wade through the hours of garbage on the other rock'n'roll video shows.

And really, there's no need to single out any in particular, because that's just about all of them (even though they call it "catering for a broad range of musical tastes".

Protest this latest dirty trick! *Write a letter to the "Head of Television, Channel 0-28, 4 Cliff St Milsons Point, 2061* **and politely point out to the good fellow that it would be madness, nay, a tragedy, to drop the best rock'n'roll show on television. Despite the fact that there are some plans to tart up "Freeze Frame" (currently shown on Friday nights), just remind the good fellow that there's NO SUBSTITUTE FOR QUALITY — and do it soon!**

by Rob Miller.


SUPERROCKER
THIS IS THE STORY OF NEIL QUAVER, MILD MANNERED RECORD EXECUTIVE, WHO IN THE GUISE OF SUPERROCKER, CHAMPIONS THE CAUSE OF THE RIGHTEOUS MUSO, AND FIGHTS FOR TRUTH & JUSTICE IN THE WORLD OF ROCK'N'ROLL!
RECORD COMPANY
EVEN AFTER THE FESTIVITIES OF THE HOLIDAY SEASON, SUPERROCKER STILL HASN'T RESOLVED "THE GREAT IN THE GUTTER RIP-OFF"
ZZZZZZ
PERHAPS OUR HERO HAS HAD A LITTLE TOO MUCH OF THE CHRISTMAS CHEER!!!
BUT AS NIGHT FALLS HE SETS OUT ON THE TRACKS OF THE PHANTOM MOD.....
CURSE THAT FIEND!!!
SUPERROCKER © 1985 BY RICK SIONE

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THE COCKROACHES
3rd BIRTHDAY PARTY

LOTS OF FUN & SURPRISES

plus **The Amazing Woolloomooloosers**
and Special Guests — the **"Roachniters"**
featuring the unveiling of the Cockroaches Museum —
rare & bizarre items of Cockroach memorabilia —
including screenings of their historic video releases!

DON'T MISS IT!

TIVOLI Wednesday, January 23rd

MANZIL ROOM

OPEN 6 NIGHTS

FOR THE BEST LIVE MUSIC IN TOWN

15 SPRINGFIELD AVE · KINGS CROSS · 358 3318

Thur. 17: The Idea
Fri. 18: Jump Incorporated & Camras En Paris
Sat. 19: D.D. Smash & Promise
Mon. 21: Naturals & support
Tues. 22: The Tribe & Whole Wide World
Wed. 23: Screaming Believers

D.J. Lee Curtis direct from Detroit 11pm till late

Coming:
Fri. 1: **Dr. Feelgood & Support**

THE PICCADILLY

VICTORIA ST. KINGS CROSS

FREE

EXPRESSING THE TALENT OF AUSTRALIAS HOTTEST NEW BANDS

Wed. 16: The Promise & Pink Slips

Thur. 17: the return of Fat Time

Fri. 18: Ega Ninjas & Bam Bam

Sat. 19: Milky Bar Kids

Wed. 23: The Promise & Camera's En Paris

PHONE: 358 4221

• SUPPORT BAND STARTS 9 p.m. • ROCK VIDEOS FROM 8 p.m.

Chevron

"ROCK ON" AT THE

ROCK ROOM

Parking at Rear

81 MACLEAY ST. POTTS PT. 356 4750

Friday 18th:
Blues & Boogie Rage!
CHAIN (only city date)
plus DUTCH TILDERS
plus CYRIL B. BUNTER

Saturday 19th:
TACTICS
plus DIED PRETTY
plus CRYSTAL SET

Sunday 20th & 27th:
KIRK L'ORANGE & DAVE SMITH
free, in the Rock Lounge

Friday 25th:
GO BETWEENS (last city date)
plus APPARTMENTS
plus SCREAMING BELIEVERS

Coming: Feb. 8th & 9th: JOE ELY Sun. 10th: DIVINYLS

SYDNEY COVE TAVERN

Rockin' in the riggin'!

PLAZA LEVEL
AMP CENTRE
CIRCULAR QUAY

Fri. 18: BEATNIX & ROCK D.J.

Sat. 19:
WET TAXIS, BIG RED TRACTOR, SKOLARS, EGA NINJAS

Fri. 25: ROCK D.J

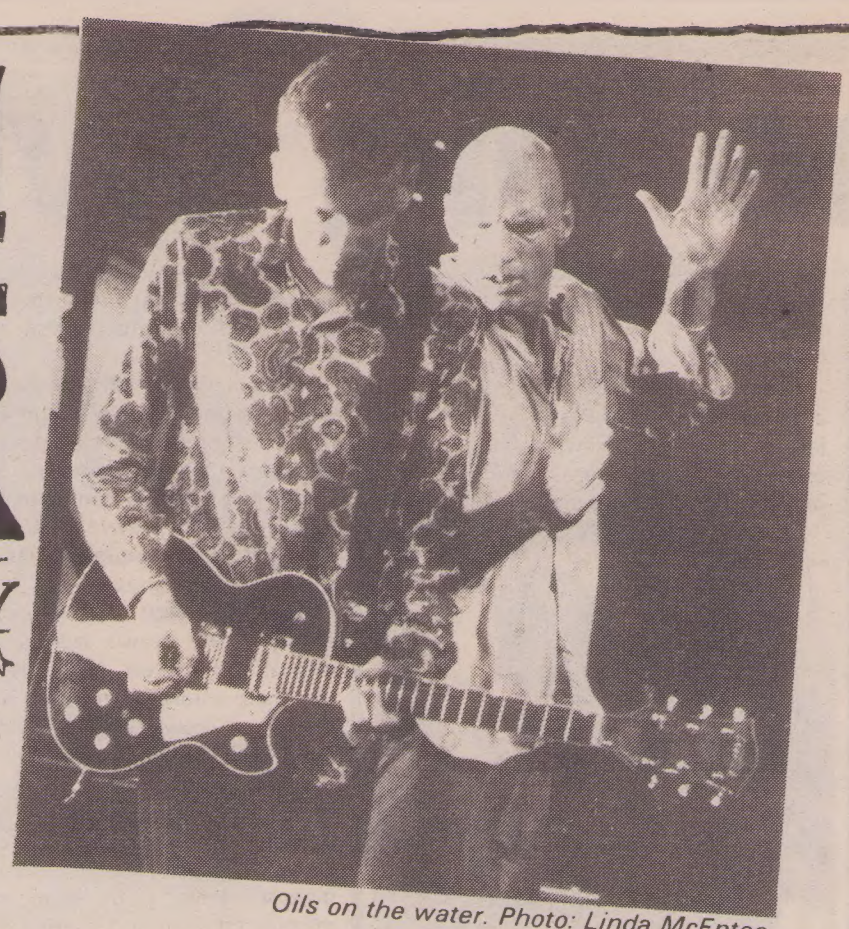
Sat. 26:
MOVING PICTURES, BOBBY SOX, FOREVER 15

coming: Comedy Night!

OILS ON THE WATER

2JJJ's birthday present to Sydney

☆BY☆ KEN☆WARK☆



Oils on the water. Photo: Linda McEntee

At 10.25 on the 19th of January, 2JJJ radio will celebrate it's 10th year on air with the presentation of a prerecorded simulcast of **Midnight Oil.** The program was filmed and recorded on the preceding Sunday, at a beautiful spot on Sydney harbour with the romantic name of Goat Island. The program will be aired nationally on ABC TV, and broadcast nationally on ABC FM radio stations, and on 2JJJ in Sydney. Electronic media consumers in possession of two radios and a tube will thus be able to o.d. on JJJ on three mediums at once.

There are certain birthdays which should be celebrated with style. For countries, bicentenaries seem to be the time of wild self congratulation. For human beings, seemingly arbitrary ages are made to bear the weight of significant rites of passage, turning 21 or 30, for example. For organisations 10 years seems to be the suitable point at which to break out the champagne and bunting. So it was with radio station 2JJJ. On January 19th, 1985, it will be exactly 10 years since Double Jay first assaulted the aural airwaves with the suitably iconoclastic choice of Skyhooks "You Just Like Me Cause I'M Good In Bed". A tame little piece of music by today's standards (compared to, say, Prince), but a suitably 'radical' way to launch a radio station in 1975.

While it is true to say that radio and radicalism make strange bed-fellows, and may have become almost entirely estranged when one thinks of JJJ today, the birthday celebration is a nod towards that radical aura the station has about it. From Skyhooks in 1975 to Midnight Oil in 1985. Perhaps not a great deal of difference, but choosing the Oils for a birthday bash says something about the distance Australian music has travelled in the space of that same 10 years. It seems the original idea was to put the Oils up on the roof of the ABC's Darlo studios (a la Abbey Road), and hold a concurrent party down in the studios somewhere. From there it seems the whole idea got out of hand, and the marvellous yet ridiculous concept of the 'Oils On The Water' gig was born.

I must admit to facing up to the prospect of witnessing this event, and then scurrying off home to write about it that night with some trepidation. An event of this magnitude simply couldn't go off without a hitch or two here and there, and I was none too keen to be on the receiving end. Yet go off without a hitch it did, which must be some kind of tribute to the organising skills of the folks at JJJ.

Oil ain't oils . . . Photo: Linda McEntee

When we arrived at Goat Island, it appeared that the audence was composed of three principle groups. The first such group that caught my attention were the ones who wore little badges simply labelled 'Audience'. Apparently these were the winners of the mysterious competition the station ran in the preceeding week, and their function in the precedings was to have a jolly good time providing a foil for the band to work to.

The second group of people one could discern in the 3-400 strong crowd wore a different badge, and seemed to have an even jollier time than the 'audience'. These were undoubtedly assorted members of the station staff, and other kinds of People Responsible For The General Proceedings. A strange lot they were, too.

The third contingent all wore badges inscribed with the curious legend 'F.O.H.'. I can only presume that this stood for Fucking 'Orrible bunch of Hooligans'. The fact that these people all seemed to be members of the rock'n'roll industry confirmed this suspicion.

Once the Oils kicked off, all such distinctions seemed to be forgotten as everyone concentrated on the spectacle at hand. And such a spectacle. Mr. Garrett and the boys played a superb set, while the harbour slowly changed its colours in the background. Kind of like watching an animated impressionist painting with neon lights hung all over it. Just wait 'till you see it on T.V. and you'll see what I mean.

The mere fact that such an event will be seen on T.V., and heard on radio stations across the country says a lot about how the standing of 2JJJ has changed over the years. It seems that the ABC now takes 2JJJ seriously enough to commit money and resources to such a joint project. We can only hope that spectacles like this will become more common in the future: simulcasts with a difference.

I made a point of not asking JJJ's Kate Helsham when the next such event would take place. As the last song of the last encore clattered to a close, she seemed finally to be danced to a standstill. If you work your arse off for an event I suppose you earn the right to enjoy every last damn second of it. I sidled over to her with tape recorder in hand:

"What did you think of the show?"

"Did you enjoy the show?"

"YES YES YES. IT WAS WONDERFUL!!! It's fantastic".

"Quite a sight isn't it?"

"Oh, it is . . . now all we have to do is get them all back off the island . . ."

I wandered off looking for my photographer, randomly harassing people with the tape recorder as I went:

"Did you enjoy the Oils?"

"Unreal!"

"I loved it when he climed the scaffolding".

"The band were really full on".

"The weather was perfect".

"The drinks were warm". Well, I guess you can't please everybody. Meanwhile I finally located the intrepid On The Street photographer.

"I nearly got trampled when He came out into the audience singing".

"You should have seen it from on top of the hill, with spotlights shining on his head. He looked like Moses come down from the mountains . . . hey, wait a minute while I write that one down . . ."

LIVE REVIEW

the big swingers

Saturday, 29th December, urged on by a friends desire to see **INXS's** 'only appearance this summer', we ventured forth to the depths of Heathcote, and it's tourist attraction (in the form of one big Oval).

To tell the truth, for my associates and I, the day didn't start in a good way. Waking at 6 a.m. is hardly my idea of having fun

The Tribe. Photo: Tom Takacs

(espcially when you miss out on half an episode of "The Thunderbirds" in the process). Boarding the merry 502 into the city was another non-event, as it revealed to us first drops of rain that were to haunt us throughout the day.

Upon arrival into the music area, after a hike through a bush trail, the scene looked pretty good. The stage looked large, the crowd (already quickly gathering) looked healthy, and the food stalls to the left side of the stage looked full, able to cater for the people well.

After hunting down a place to the front of the stage on the exteme right, mild chat and spotty rain helped fill in the time before **The Tribe** took to the stage. When they did come on, the response was hard to gauge, because only the front line stood up to acknowledge their presence and a few trendies to the right side of the stage danced the seaweed sway. I felt genuinely sorry for them, because I think this band played well despite the crowd's non-excitement.

Celibate Rifles were next, highlighting the 'wonderfully talented' Damien Lovelock. Their set consisted of mainly upbeat numbers to which the Rifles fans appreciatively danced and yelled out various incomprehensible things. The only song I know by this band is "Wild Desire", and they didn't play it.

I'm Talking, complete with front person extraordinaire, Kate Ceberao (who flaunted herself quite nicely for the obviously delighted photographers)

Kate, who is clearly the main drawcard of the band, crooned, swayed and danced her way through a nice little set, which included a surprisingly well done cover of the Rose Royce song "Love Don't Live Here Anymore'. The band retired to a large cheer from the audience and the **Cockroaches** took to the stage.

I'd never seen this band before and was a bit skeptical due to the girls to the direct left of me who went wild and screamed every time the pests were mentioned. Well, out they bounded to a great reception and

A Hoodoo Guru in a gorrilla suit.

Photo: Tom Takacs

their act was good. I say act because that was what it really was. The light humour between songs and jokes dispersed at random was fun, and the crowd loved it, even if it got a bit tacky at times.

After a substantial amount of time, the **Dynamic Hepnotics** made their appearance, and I wasn't really looking forward to them. Oh no, please don't get me wrong, it's now so much that I despised the band, just the six thousand or so people behind me, pushing me into that formidable barrier at the front, which I really grew to hate. The band was good, the set was good, the music was loud. I'll never ever forgive that vocalist for doing that loud scream/laugh in the song "Hepno Beat": being right near the right speaker doesn't do much for the right side, let alone the left side of your body when the nervous system had just received an earsplitting scream. Waiting for this band to finish was the longest hour of my life, as I had originally come to see the **Hoodoo Gurus** (minus one drummer who they'll never be the same without. Not due to the sound or talent, but just the character, the first guy I ever saw with a bob-James Baker). The wait was almost unbearable and I'm not sure it was even worth it. The set seemed so short it was ridiculous and the only real highlight (other than Clyde Bramley's shirt) was when Brad Shepherd fell over. They played a lot of old favourites, and also a few newies, which were well received (even if only by me). When they finished their set we yelled them back on, but they had to go to some mysterious gig that no one had heard about, and so we didn't see them again.

Models were next and well worth the wait. Even if I am measuring the band's show, and not the musical content, as excellent.

After a wait which seemed eternal and three introductions by **Jonno and Danno,** they came on. The whole act just reeked of class and made me quite sick, because it's something you just can't put into words. The image they project is hard to pinpoint One of demure eloquence, decadence and slight precociousness. Sean Kelly strode across the stage like a peacock and surveyed the crowd with a mixture of disgust and interest. All Andrew Duffield, the chain smoker seemed to do all night, was suss te crowd out. I honestly didn't see him touch that monstrosity of keyboards that had taken ½ an hour to set up.

I couldn't see Barton Price at all, because a box blocked my way, but he sounded good. James Freud seemed the biggest introvert of the band, as the newly introduced saxophonist along with the rest of the band seemed to be enjoying themselves. Perhaps it was because Sean took over the show, or maybe because his newly aquired wife hovered in the background, laying an accusing eye on all those nubile girls in the front row, but whatever it was, everytime a photographer pointed a lense his way, he moved away — again, The Models show seemed ridiculously short and when they left, well, after that I can't really comment.

Sure, ask anyone that went, **INXS** were great, their natural "wonderful selves". The show was lively and tuned (except for a little feedback at the beginning), but as soon as Models went off, so too did I leave from the front row, in search of some food, a sit down and air. I forgot about INXS early in the night when Andrew Duffield sauntered past my friend and me in the crowd at the back. The only thing I clearly remember Michael Hutchins say was: "We wanted to have fireworks and lights, but the authorities said no because of the weather," and also because there would be too much fucking in the bushes".

— LYDIA HAMILTON

INXS. Photo: Tom Takacs

RACKETEERS FOR HIP HOP, COMBO CLUB AND TAMWORTH!

Melbourne's New Dancehall Racketeers have again been invited to appear at the annual Country Music Festival in Tamworth on the Australia Day weekend. On their way to the country music capital, they'll be playing two Sydney dates.

The first of these is at the Hip Hop Club on Tuesday 22nd January — THE HIP HOP HOEDOWN! Then on Wednesday 23rd January, the band have been invited to kick off a new 'jamming music' club in the heart of downtown Potts Point. The Combo Club will operate from the top floor of the Aquatic Club, at 15 Greenknowe Avenue, Potts Point. The club is the brainchild of the organizers of the popular Stormy Monday radio programme broadcast every Monday night between 9.00 and 11.00 p.m. on 2MBS-FM (102.5).

The opening night of the Combo Club will not only feature the Racketeers but special guests Tony Alaysis (formerly of the Jaguars) and one of the hottest horn players around, Tom Baker. The night will run from 8.00 until 1.00 a.m. with admission at $4.00. In weeks to come the organizers of the Combo Club have promised a host of special jamming combinations with lots of well-known Sydney and visiting musicians.

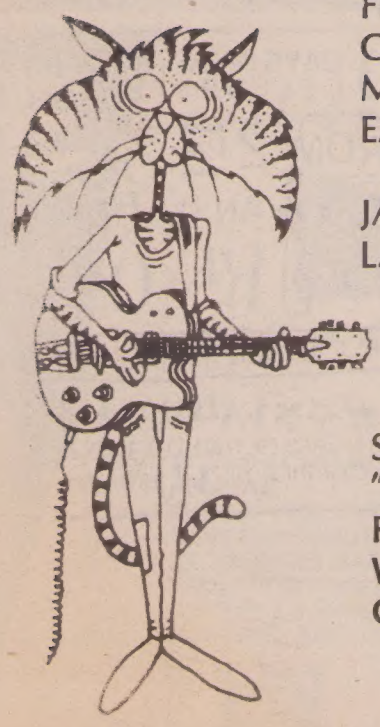
The Racketeers have just released a special limit pressing four track E.P. on Melbourne's renowned Preston label. The tracks include "Bottle Baby Boogie", "Freight Train Boogie", "I'm Mad With You" and "Ten Ten AM" and the record is now available in most inner city import shops and specialist outlets.

Dancehall Racketeers

JJJ
JANUARY
105•7 FM
10TH BIRTHDAY
A HISTORICAL
DECADE
OF BROADCASTING
STARTS SATURDAY
10 DAYS OF DECADENT CELEBRATIONZ
FROM 2 PM
BE THERE
AN
OFF THE RECORD
CELEBRATION
FAB
WITH HEAPS OF RADIO TALENTZ
ALL TOGETHER IN JJJ STUDIOS

MIDNIGHT OIL
STEREO
SIMULCAST
NATIONAL
ABC•FM & TV
92.9 FM
ABC JJJ 105•7 FM
SATURDAY
NITE 10.25 PM
ADELAIDE + N.T. 9.55 PM

BOBBY SOX



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Riverside Drive, Sans Souci. Phone: 529-7962

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Fri. 18: UNDERCOVERS
Sun. 20: RADIATORS

Railway Street, Rooty Hill. Phone: 625-5500

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Railway St, Corrimal.
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SHELL HARBOUR WORKERS CLUB

Shellharbour Road, Phone (042) 96-7155
Thur. 17: MENTAL AS ANYTHING & THE AP ARTMENTS
Fri. 18: PASSION Tues. 22: EUROGLIDERS
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STATES OF THE ART

THE SYDNEY IMPROVISED MUSIC ASSOCIATION

Is jazz, as we know it, dead? As trumpeter Lester Bowie once remarked that depends on what you know. Unfortunately, modern jazz or improvised music is a rare commodity in Australia, and so while many of our leading jazz musicians know a tremendous amount about their art, the Australian music listening public is considerably less well informed.

This is a situation that the Sydney Improvised Music Association has announced it's intention of rectifying, beginning with the four well attended shows at the Performance Space last week.

To give you a better idea of what S.I.M.A. is all about, let me quote to you from the program notes for the shows:

Indeed, most of the 12 acts on the bill were far from being soulless or period pieces. I didn't manage to catch all of the acts, but of the nine, I did catch in action, five were impressive and extremely enjoyable, and one was so bad I walked out.

The latter was a big band act, appropriately titled Killer Joe. The band itself were beautifully arranged and swinging, but the impact of the ensemble was killed stone dead by Joe Lanes woeful vocals.

Even some of the band members found it hard to contain themselves and intermittently burst out laughing.

On a more positive note, Women and Children First impressed the capacity crowd of the first night with their wide variety of styles and emotional hues, all handled with equal ease and assurance. It was the first time I'd heard the band since Cleis Peirce joined them on electric viola, and I was impressed with her contributions to the overall sound of the ensemble.

Sandy Evans, as usual was a joy on both tenor and soprano sax. Sometimes her technique doesn't quite seem to match her ideas, but what ideas! Rumour has it this was drummer Tony Buck's last gig with the band. His duet with Evans was a fitting finale to his stint with the band, and I hope we hear more of this young, iconoclastic drummer.

The second day's program included two excellent but very different sets. The first was from Roger Frampton's Intersection, a

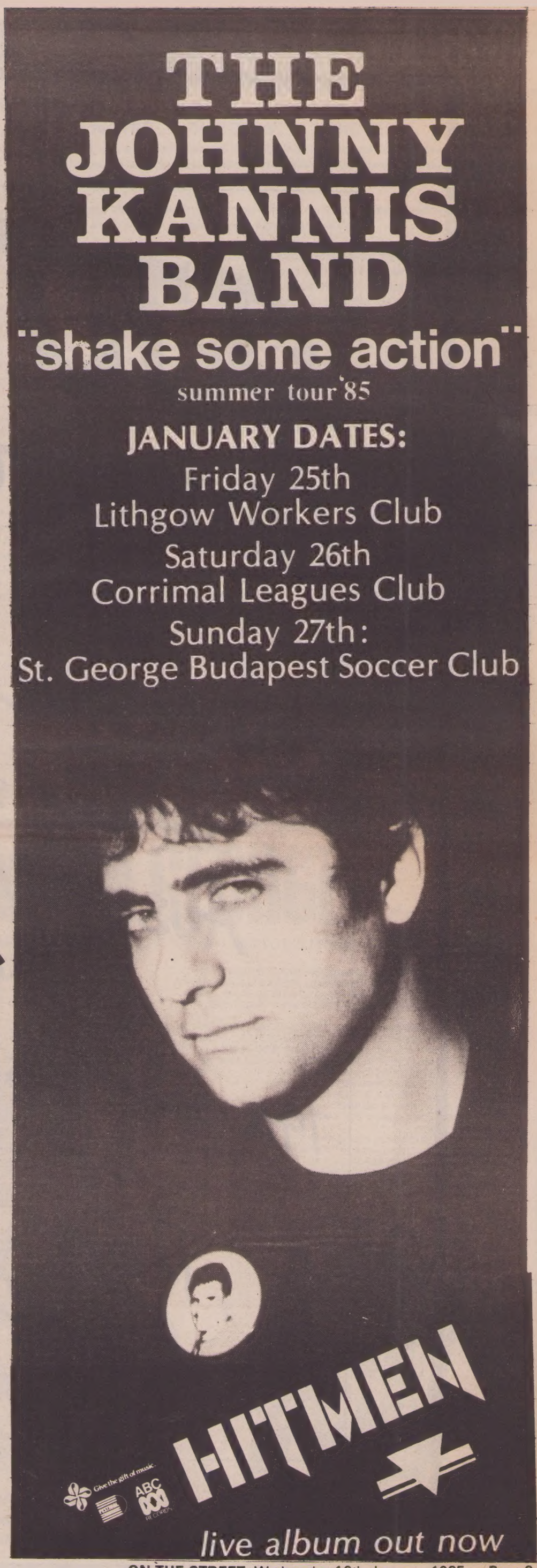
thoughtful and melodic group, with a tendency towards introspection. This was certainly not the case with the night's last act, The Last Straw. A veteran act on the Sydney scene, The Last Straw got stuck straight in to blowing the house down. Featuring Bernie McGann on alto and Bob Birtles on tenor and soprano, and with Lloyd Swanton from The Benders guesting on bass, the band fully impressed the second capacity crowd of the series with its fast, hot, post bebop. The front line were in excellent form, and even Lloyd's first solo on the upright fiddle drew enthusiastic applause.

The Benders themselves were the first act on the last night, and the room was so crowded I had to listen to the band from the other side of the doorway. Though it was a little hard to tell under the circumstances, The Bender boys seemed to get a warm response, and seemed to excell at the thing I think they do best, which is the beautifully relaxed exchanges and interplay between the four pieces. Though they don't seem to have strayed far from the lessons they learnt, presumably from playing records like E.S.P. till the grooves wore out, I don't think they have to. The band do what they do extremely well, and there is more than enough mileage left in the acoustic quartet format, and the 'time, no changes' approach, as the Davis-Shorter quintet, and others left it. It certainly represents about the limit of what Australian audiences can understand and respond to.

This last point is borne out by the last act of the series, the Mark Simmonds/Mike Bukovsky Quintet and guests, including two bassists, and English percussionist and resident Clown, Louise Elliot. Drawing on sources from the American avant garde like James Blood Ulmer and Ornette Coleman's Prime Time band, Simmonds and Bukovsky pumped out the kind of set that causes half the audience to walk out in disgust, and the other half clamouring for encores! It seems that 'innovations' such as twin lead guitars, or five simultaneously soloing musicians was a little too much for those with less than fully open ears. Fortunately, the players were listening to each other most of the time, and hence most of the time the resulting cacophony was not entirely devoid of musical order or beauty. The tune called 'Eviction March' in particular was extremely powerful and convincing. Those of us who stayed through the whole set and 'reggae' encore had our ability to listen tested to the limit, which is not a bad thing, once in a while. As for those who walked out, it was a case of the band testing it's audience and finding it wanted, rather than vise versa.

All in all, the series ought to be judged a success, and the organisers congratulated for their efforts. I hope that when they all recover from the ordeal they get down to planning other events like States of the Art.

Ken Wark



JJJ

CONGRATULATIONS!

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and your support of the
Australian Music
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19th Jan 1975 to 19th Jan 1985

Thanks
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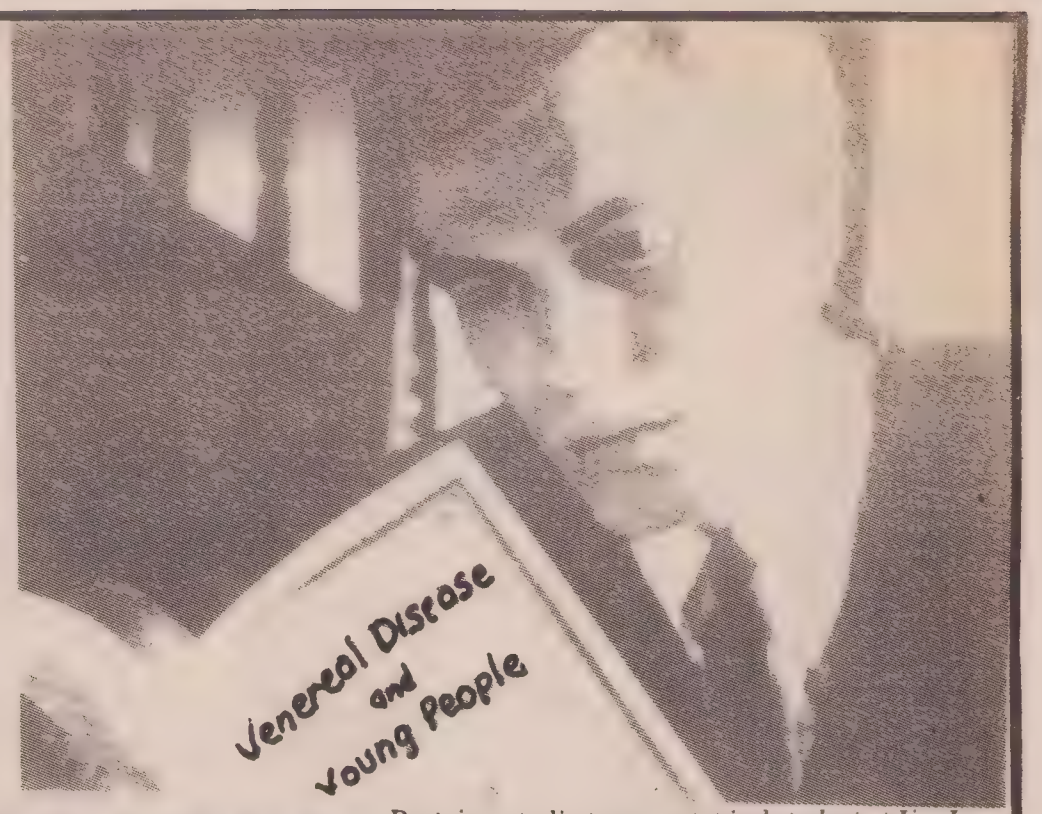
SPLATTER CHATTER

By Dr. Vern Pullen



Deep in a studio trance, a typical student at Jim Jones explores the philosophical side of our renowned curriculum.

CHOOSE '85? — I'LL STICK WITH 1984!

(Dr. Pullen is Professor of Advanced Psychotronics at the Jim Jones International Mail Order University and a distant relative of the Little Pebble).

The best news for 1985 is that Neil Young will be out here to play the Entertainment Centre.

It's a big thrill for me as I thought he was dead!

I was really hoping we would see Captain Hook back again or maybe Chicago but I realise Young is a legend just like Rod Steward and Lou Reed. All these guys have been around for a long, long time playing hot raunchy rock 'n'roll and the Sebel Town House welcomes them.

Speaking of Rod, I feel he's been quite unfairly treated with criticism over his South African dates. The man has had a string of big hits, he's been on Countdown and he's just turned forty, so surely he's earned the right to play anywhere in the world he likes.

A few years ago the Reverend Jim Jones himself tried to secure Rod for the first and unfortunately only Jonestown Open Air Rockfest, however Rod gracefully declined as he had a previous engagement in Alabama. The Theology Department at Jim Jones Univesity, all practising members of the Dutch Reformist Church, wish Rod the best of luck.

On the subject of religion there is one extremely nasty and totally malicious rumour circulating through the industry which I'd like to crush like a pineapple once and for all. Where the rumour started, I don't know, but it's about time somebody exposed it for the pack of filthy lies that it is.

The story going around is that one well-known Sydney agency has been trying to sign the Little Pebble for an Australia wide tour, supporting Jimmy Barnes, of all people.

Pebble will supposedly have his own group of all star backing musicians known as The Little Pebble Band. It's nonsense of course, almost as silly as the story that Peter Garrett wanted the Pope as his support act for the recent Oils concert at the Horderr Pavilion. I suspect that a group disgruntled roadies have been starting these rumours, scratching them on toilet walls at the Manzil and then sitting back as they spread like wildfire.

Let's fact it, if rock'n'roll is to succeed in 1985, we've all got to pull together and ignore the lies, the smears and the cheap innuendo that have become the cancer of the industry. Believe it or not, some of these untruths have been directed at your good correspondent. No, I have never bitten the head off a live mongoose or applied for a job with *Dolly*. I will admit to once forging a Manzil meal ticket (when times were genuinely tough) and being seen at Disco City, but anything else you might read about me in *Australia Undercover* is simply not true.

Next week I'll be taking you backstage at some of Sydney's top venues for a look at the fantastic facilities that are afforded our local pop musicians including a 'behind the black curtain' peep at the Manzil. I'll have six new totally unfounded rumours to quash and a recipe for *Mongoose Soup*. See you at the Aquatic Club on Wednesday 23rd January for the opening of the Stormy Monday 'Combo Club'!!!

(Chevron Hotel, Saturday, 12th January, '85)

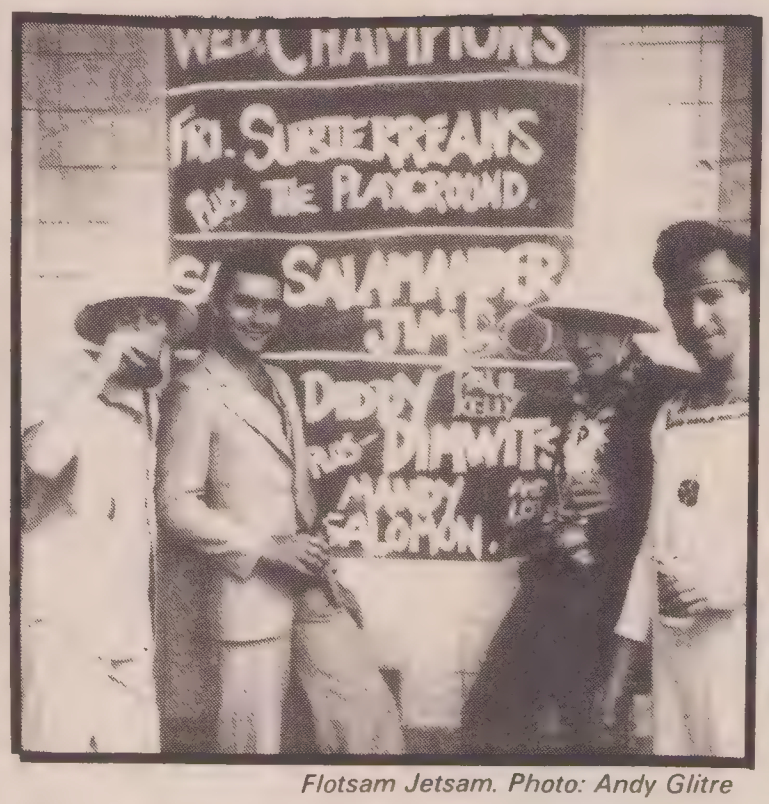
I'M TALKING, FLOTSAM JETSAM

Saturday night at the Chevron was akin to being in a furnace with your thousand worst enemies dripping sweat all over you. Well, maybe a slight exaggeration . . . but I'M TALKING definitely got a lot of people sweating (and dancing). One of the few bands in Australia working in the disco/soul area . . . live they offer power, energy, style, and sheer enjoyment (am I going overboard here??)

More of that later. The first band I saw on Saturday night were FLOTSAM JETSAM. Certainly the worst dressed band I know . . . from the excesses of the English Blitz-kids to Alvin Stardust glam on the one stage. Discounting that, musically they were slick funk with touches of actual feel. However, this was accompanied by lack-lustre lead & backing vocals which tended to take the obvious polish off the rest of the band. The only real highlight was a good version of "Love Is In The Air" (remember JPY?). Other than that, I found them inoffensive, but not necessarily exciting.

I'M TALKING are obviously influenced by the New York disco/soul scene, and they do tend to stick to a clearly defined musical area (but then, name a band that doesn't?). However, this sort of nit-picking criticism discolves when one is confronted with such power and energy.

The focus of the band is definitely vocalist Kate Cebarano. Naturally effervescent and hyperactive, she possesses a voice of incredible power and emotion. Their version of the classic ROSE ROYCE single "Love Don't Live Here Anymore" is simply wonderful.



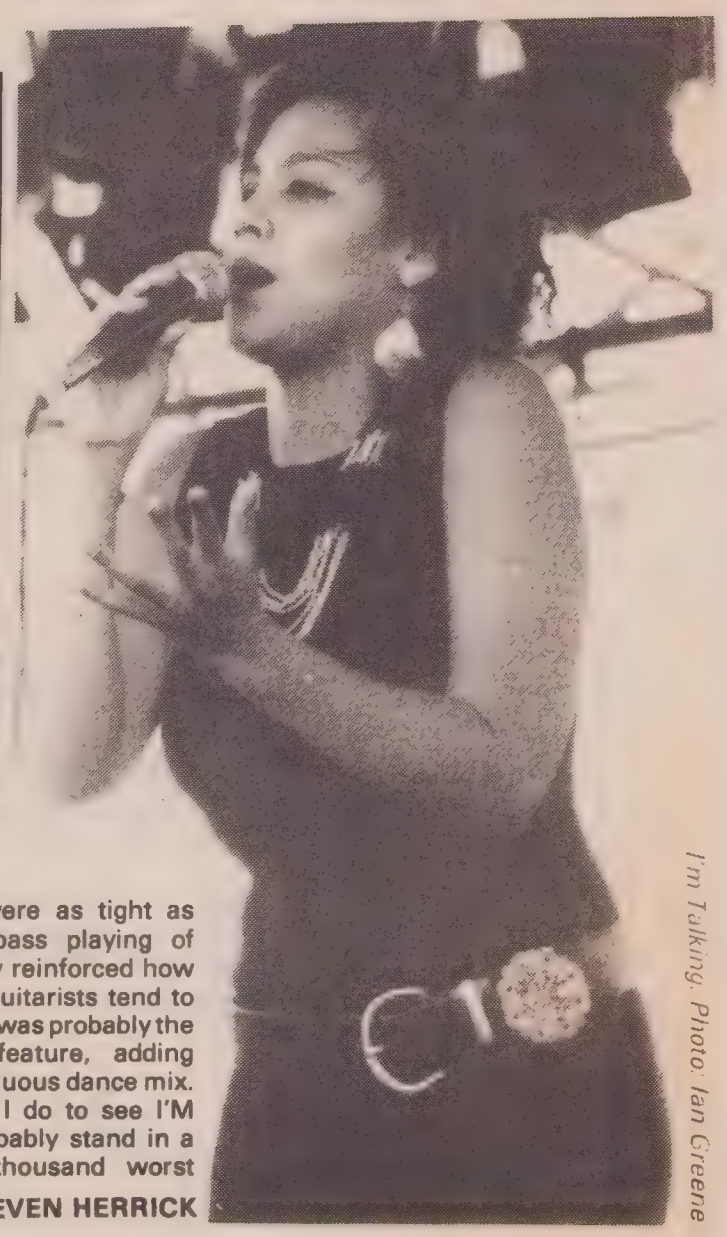
Flotsam Jetsam. Photo: Andy Glitre

Lyrically, I'M TALKING's set consists of songs of the evergreen "love gone wrong" theme. However, kate Cebarano's delivery lifts them from the mire of "lost in love" wimp-outs. Songs like "Someday" and "Take Me As I Am" portray strong female role-models as opposed to the stereotyped stomach-fluanting (and churning) floss of the likes of MADONNA (oops, and did I say I liked "Borderline").

Musically they were as tight as you'd expect. The bass playing of Barbara Hogarth only reinforced how funky women bass-guitarists tend to be. The sax of Ian Cox was probably the other outstanding feature, adding flavour to their continuous dance mix.

And what would I do to see I'M TALKING again? Probably stand in a furnace with my thousand worst enemies, I guess

STEVEN HERRICK



I'm Talking. Photo: Ian Greene

EXPLODING MYTHS AT THE HEAD OF THE DIAL

There's a story about some old sage searching the length and breadth of christendom for one honest man, with only a lamp to guide him. Somebody stole the lamp. I felt a bit that way searching the length and breadth of the offices of 2JJJ for one enthusiastic, radical idealist, with only my tape recorder to guide me. I ran out of tape. We are living in cynical times, yes indeed, and it seems that trumpet blowing cynics blew down the ivory tower walls of Double Jay idealism long ago, the question that remains is whether they blew that sour 80's style note from outside the walls or within.

Marius Webb, veteran 2JJ and J co-'ordinator (now moving on to bigger things, greener pastures or put out to pasture, depending on your point of view), seems to be of the school that believes that JJJ not only does respond to it's environment (the trumpet outside the wall), but has a responsibility to respond to wider cultural forces.

Marius: If it wasn't for us, you wouldn't have the musical variety there is today. When we were first out on the market in 1975, there was fucking nothing else. No 2MMM, no SER, none of that diversity.

There's a much greater diversity here now. What we have to do is pick out what market is there and satisfy that cultural imperative. The very real political situation is that we are paid for by the taxpayer and if we don't attract an audience then it's just money down the drain. Another aspect of that issue is that our audience is always a younger generation coming along. We're a very movable culture, and the younger generation is always going to reject the choices made by their predecessors. Look at the move away from political music to music as fashion accessories. Most of us old fogies up here at the station think that's terrible, but it's happening nevertheless.

Hmmm. A reasonable point of view, and one I find myself largely in sympathy with. But not content to leave it there, I trekked off into the wilds of JJJ's offices to canvas a wider range of opinions about the station. My next port of call was another veteran of the Double Jay days, co-ordinator **Chris Winter.**

Ken: Chris, how does it feel, personally, to be ten years down the track of JJJ?

Chris: Exhausted! No, really I feel pretty good about it. I've done a number of different jobs here at the station. I started off as an announcer, then there was a period when I floated around the back rooms, and now I've been doing this job for two and a half years, I like it. It's an interesting place to work for, a lot of very different people work here and a lot of different things happen. We have to deal with a lot of different people and try and preserve the ideal. This station has a very slippery ideal, it's changed over the years, too. It's really a function of the people who work here what happens here. Also, we can't help reacting to how the musics changed over the years. We also react to the way the broadcasting market has changed. Since we started in '75 there's another dozen radio stations have started up, and the existing stations have changed their formats. We were a real shock for them in '75. I know that 2SM reacted to us very quickly, when they realised that they didn't have to play just top 40. They started playing the albums that everyone owned and played at parties but never heard on the radio. So, I think we've had an influence on the other stations, and the other thing I feel really good about is the involvement the station's had with Australian music. People keep telling us, and I've actually come to believe it, that we've really contributed something, playing Australian releases, demos, and the recording we've been involved with. The last ten years have been an exciting time to be involved with Australian music, too.

Ken: So where to in the future?

Chris: Who knows? One of the things that is been talked about is the national youth network. I think realistically that could start with another unit in Melbourne, but who knows? We may end up with lots of little JJJ's around the country. That would be ideal, but that won't come until the satellite is up. There'll be more album releases in the future, following on from the live at the wireless, Nine O'Clock Muse and the Cooking With George releases. More recording with Australian bands, and I hope also more combined efforts with television. We'll keep on with the talk, too. My personal feeling about radio is that it's going to get more and more information oriented. The music will never stop, but there will be more music available on video in future. Maybe in another ten years the idea of a radio station as only a juke box will probably have less relevance, except for really young audiences, 10 through to 16, that's their private property, the pop radio. But I think for everyone else, they'll turn to radio more for information. It has an immediacy that nothing else can match.

Ken: Do you think that the gap between JJJ and the other stations has become narrower? What differentiates JJJ from commercial stations like 2MMM?

Chris: When we started in '75 it was very easy, you could play anything and people would go 'wow!'. Since we started 2WS started, who liked part of our market, as well as an older market. 2MMM has come on the scene. 2SER, all the public broadcasters. So we've moved to the 'right' certainly, but the space has been taken up by the public stations, by SER, who do a lot more talk than we do, and in exactly the same areas we used to do. RSR and SER are challenging us on difficult music now. On the other side are MMM, UW, WS and they are still to our right and we don't want to get too close to them.

This was starting to sound a little like 'the management line', so I wandered off in the general direction of the news room, where Chris assured me I'd find 'a different point of view. I spoke with **Lindy Woodward.**

Lindy: I don't think there's a consensus in this station, or in any station about the values of news. Some people like to walk through the news room and joke about axing it. The news room is a concentration of younger people and part time staff. News is very labour intensive, putting records to air isn't.

Ken: Chris Winter says that there should be a move towards more information on air in the future.

Lindy: I'd agree with that, and I think there is a trend back to more talk but it's happened in fairly ad hoc ways. Nobody's said 'Hey! Talk's where it's at, let's go!'. It happened more with someone suggesting that Jill and Stuart do a 10 til 2 show, and because Jill is a journalist, it was planned as a talk oriented show. It certainly didn't mean any more resources were allocated to the newsroom, so we were all stretched a little bit more. But I think it's been worth it.

Ken: Who do you think the audience for JJJ is?

Lindy: Officially, the target audience is aged 16 to 24 with a bit either side. As to who actually listens, that's a whole other thing. There are a lot of people who've been listening since Double Jay, who want an independent source of both music and information. I think they're the people who are disappointed at the moment, because there has been a shift to more commercial music and less information. The thing is that they don't have anywhere else to go. ABC radio has an enormous gap in it's audience. They try to cater to 25 years plus, but they are not achieving that. Unless you go over to 2DAY of MMM, there's nowhere else but JJJ for that audience to go. Those people probably stay listening to JJJ and whingeing more.

Ken: When I spoke to Marius he saw the biggest problem as getting through to people like 16 years old shop assistants and fitters and turners who live west of the river, without losing the older, educated city dwelling people who think they're hipper and have different tastes.

Lindy: I think that is the biggest dichotomy. Double Jay was seen as very radical and progressive, and then it became commercial. There are distinctions which the music programmers here continue to make, about why it isn't really all that commercial, and how there's a lot of stuff we play that no one in the commercial sector would touch, but I tend to wonder how radical Double Jay really was. It was easier to be radical in the Double Day days. And I think that the people who started Double Jay had the idea that they were broadcasting to their peers, which makes everything easier, from writing news bulletins in a certain way to saying 'bum' on air.

JJJ staff. Name everyone in the photo and win a year's free supply of radio JJJ.

Chris Winter

These days I think you need a much more complex analysis of what's happening in the world and happening to young people than lighting up joints on air. All that's changed, I don't think it's slightly boring and a bit hippy. Things have changed. In the Double Jay days, you could be part of the sub culture, and something as trivial as smoking dope could be a source of identification for young people. These days I think that a major issue for young people on a street level is heroin, which is nothing that any of us are in contact with on a day to day basis. It's quite a different culture, and I think it's important that we help people understand that change, and help people cope with.

So much for the station which Tony Edwards used to refer to as 'the only radio station you can smoke'. I thought it was about time I sought out some of the much vaunted 'target audience' among the station's own personnel After searching high and low, I discovered only one person who was young enough to be considered part of the 16-24 year age group, and one who just missed out by a couple of months. I sat down to chat with **Heather Grace Jones** and **Sally Lemessurier.**

Ken: What do you think of what goes to air on the station?

Heather Grace: I think it's remarkably middle of the road really. Occasionally mainstream. Particularly during the day.

Sally: Breakfast time is hideous, musically, A cross between 2SM and MMM.

Heather: I think a lot of those sort of aspects of the station have to do with more conservative forces in society as much as the urge for ratings. When they set it up in -75 it was the last of the hippies really, whereas these days I don't think there are many young people who are in any sense radical.

Sally: I think that a station like this, which is supposedly challenging and experimental, you need a turnover of people. When they get older, people become more conservative. There are a lot of people who are still here who were here 10 years ago.

Ken: What do you think would be different if younger people had more say in running the station?

Sally: It'd be less cynical.

Heather Grace: I don't know about that. I think what you'd see is more fresh ideas. The problem's not that there are older people working here, the problem is achieving a balance between experience and new ideas, between people who know radio and people who know what's happening out there. I think good radio is a balance between those things.

Sally: So how did they make good radio when they first started?

Heather Grace: A lot of it was shit. I think it's been mythologised. It wasn't God's gift to radio.

Sally: Younger people are keen and enthusiastic but they become burned out really quickly even here.

Heather Grace: There's a dearth of enthusiasm around here.

Sally: There is a real age gap here. . .

Heather Grace: Another problem is that there is a definite split in the station as to who thinks the ratings are important and who doesn't. I've always thought that doing things that other people do but not as well, in terms of commercialism, is pretty much a waste of time. But the ratings did go up last time, but I'd like to think that wasn't important.

Interestingly enough, it was the younger members who seemed to feel that the changes to the station over the years had as many internal causes as external ones, the trumpet of cynicism blowing within, so to speak.

Seeing that I was in danger of taking this issue far too seriously, I baled up comedy producer, **Philip Muscatello** *for his point of view.*

Ken: What do you think of the argument that 2SER and 2RSR are the sort of stations that are now doing the wild side of broadcasting, so JJJ shouldn't have to be committed to that?

Philip: But the public broadcasters don't have the same sort of resources as we have, and they have to do ethnic, religious and specialty broadcasting. We don't have those constraints here. I don't see any reasoning behind going into a high rotation top forty type of format. I also think we need more production resources. Have a look at the staff photos they did for the birthday thing and see how few are in production!

Ken: So you'd like to see more of the sort of stuff the station was legendary for in it's early days?

Philip: yes, but we obviously have to change, this is the '80's, those were the days of post-hippydom. What we need is a little post-modernist fun, ha ha, post-modernism with a beat!

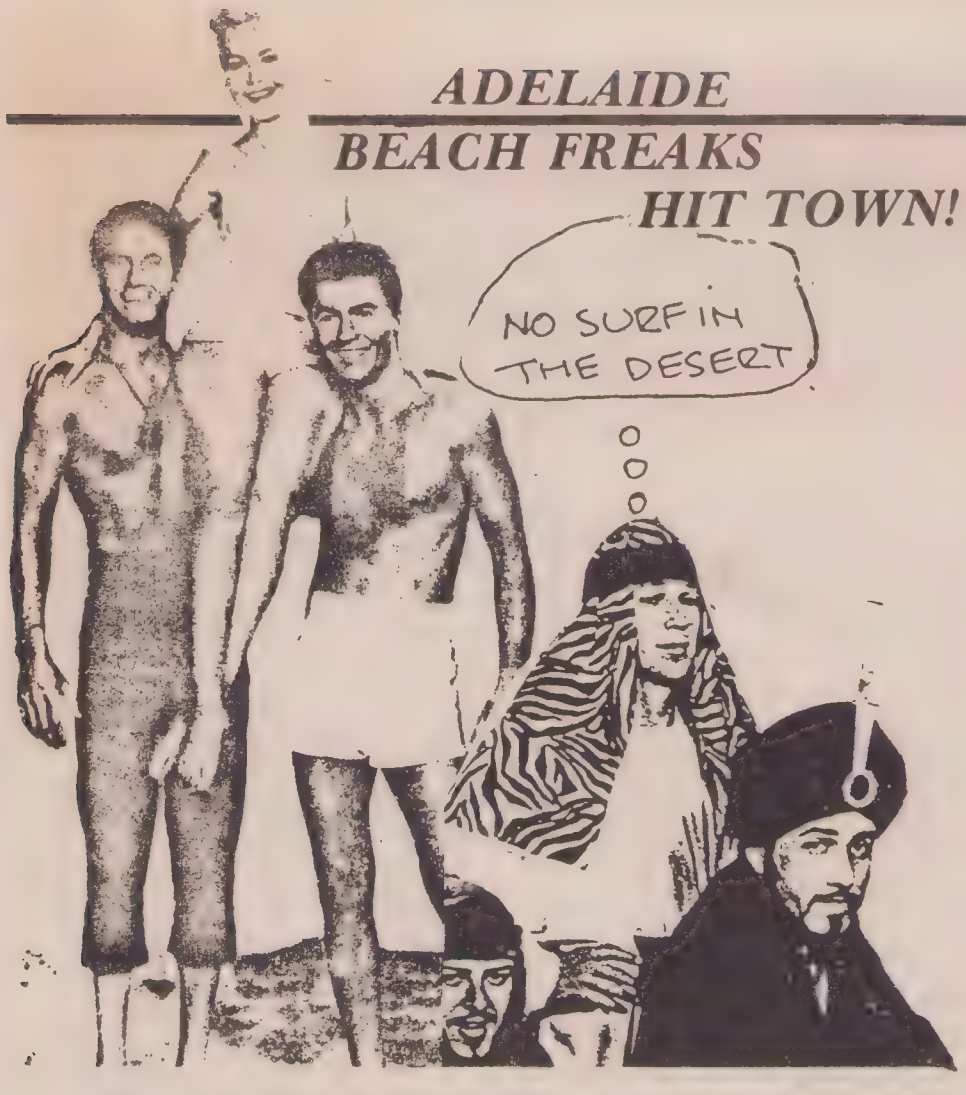
Of course, for the totally ridiculous angle on JJJ, I had to look no further than the station's regular 'Frivolity Consultant', **Mr. David Wales.** *In order to place Mr. Wales contribution in perspective, it is worth bearing in mind that the relative importance of the interviewees in this brief sample can be gauged by the amount of tape it takes to interview them. This is because inordinately verbose people tend to rise to the top in an industry like radio, and because Those At the Top usually have loads of Very Important Things to tell you about,* **This is why talking to Marius Webb takes 50 minutes, Chris Winter 30 minutes, Lindy Woodward 15 minutes and David Wales 15 seconds:**

David: The thing that strikes me most about JJJ is the obvious cosmic conspiracy factor. In fact, do you realise that the last three receptionists for the station all had names beginning with the letter J. Those being: Jaunita, Jane and Judy. I'm serious . . . . . .

KEN WARK

Stay tuned for Bruce Elder and David Wales' new book: 'Radio with Pictures: The History of JJJ'. Out soon!

ADELAIDE BEACH FREAKS HIT TOWN!



Surf music fans will think they have struck Beach Blanket Lotto when they tune their earholes to the sound of Adelaide popsters **LUAU.** The band will be in Sydney all next week, premiering their infectious go go and clambake sounds for Harbour City punters.

In their native Adelaide, they have been plying their crazy beach stomp sound for the past twelve months, and with great success. The group currently sports a seven piece lineup featuring organ, brass and all the right kinds of surf instrumentation.

And surf instrumentals are what they are all about. They play them all, the classics and even some of the obscurities, all delivered in a style that is as refreshing as a dip at Wakiki itself. You can expect lots of twangin' guitars, punchy brass and solid surf and au go go rhythms.

LUAU will begin a week long clambake next Wednesday, 23rd January, at the Hopetoun Hotel. On Friday 25th they play the Rose of Australia Hotel at Erskineville whilst on Sunday 27th they're at the Graphic Arts Club along with the Milky Bar Kids and the Diddy Dimwits. Finally, on Monday 28th, they'll be celebrating Australia Day at the Strawberry Hill Hotel.

SELINA'S

Thursday 17th:
LOU REED
Huxton Creepers
Celibate Rifles
$15

Saturday 19th:
EUROGLIDERS
Dropbears
The Sharks
$8

ROXON ROOM

Friday 18th:
D.D. SMASH
Naturals
$4

Coogee Bay Hotel Coogee Bay Road 665 0000

★★★SCOTT HOWLETT'S HARD ROCK HEDONISM

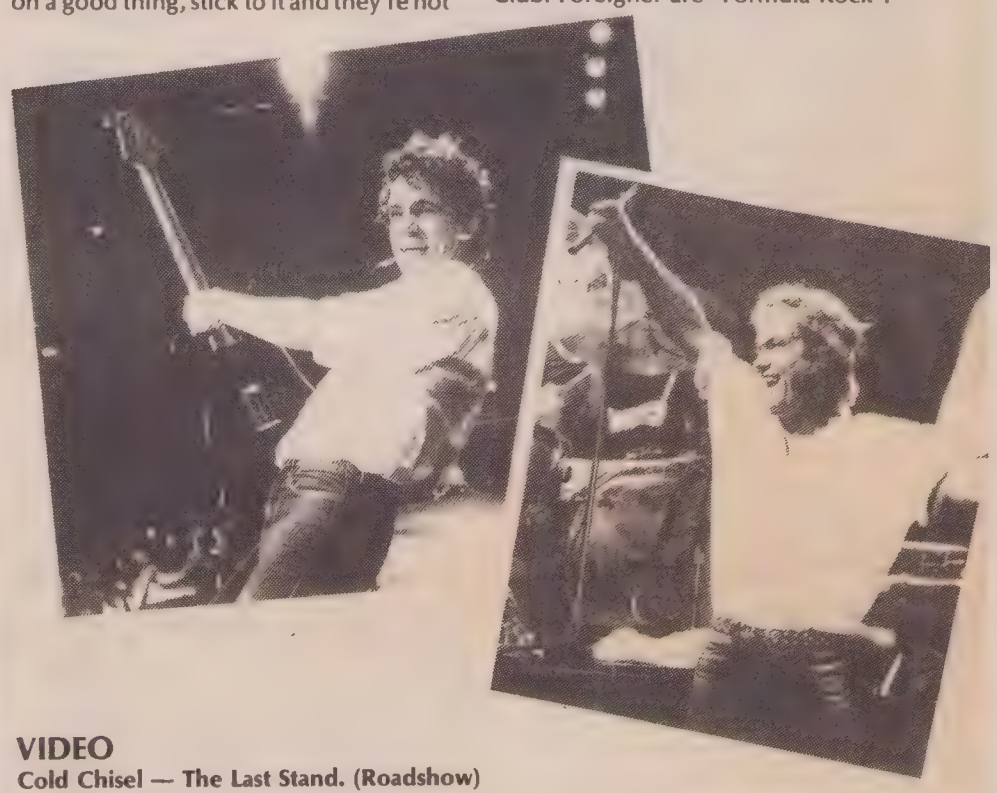
THE RECORD SHOP ALBUM

Foreigner: Agent Provocateur (Atlantic)

Foreigner have never put out a bad song. They are a mixture of subtle melody, dramatic vocals and background music. By 1982 Foreigner sold over 16 million records. Their easy-listening and formulated adult-orientated hard rock has served them well and will continue to serve them with the release of the band's fifth album, "Agent Provocatuer". You could never say Foreigner is terribly innovative or original but their consistency and the superb voice of the lead singer, Lou Gramm, are worthy of comment. "Agent Provocateur" and its single, "I Want To Know What Love Is" are no different in effect or direction from the last album, "4", and the singles "Urgent" and "Waiting For A Girl Like You".

Foreigner has heard that when you're on a good thing, stick to it and they're not listening to any talk about the newness of bands like Bronski Beat, Wham or Culture Club. Foreigner are "Formula Rock".

Foreigner



VIDEO

Cold Chisel — The Last Stand. (Roadshow)

It's been over a year since Cold Chisel decided to go their separate ways, but with the release of their live "Barking Spiders" LP and the Video, "The Last Stand", the Cold Chisel legend lives on.

The video is the same as the film that played on Australia's big screens six months ago (minus) a collection of live songs recorded at their last concert, film clips spanning the band's 10-year history and interviews with rock stars, music industry moguls and the band themselves.

Cold Chisel were at their best when playing live. They became the biggest band in the country by talent, hard work and live performances that never descended into mediocrity. This is well captured on "The Last Stand". Yes kids, a true Australian rock'n'roll band does exist.

NEWS IN BRIEF

- The hard rock world mourns the loss of Hanoi Rocks drummer, Razzle, who died in a car wreck in Los Angeles two weeks ago. The car was driven by Motley Crue singer Vince Neil, who will face a charge of manslaughter. • Def Leppard are now without a drummer after drummer Rick Allen lost his arm in a car accident. Allen's arm was sewn back on but after it became infected the arm had to be amputated. A replacement drummer has yet to be named.

- Jimmy Barnes and Texan guitarist Joe Ely will tour Australia together in February. Ely first met Jimmy when he asked Cold Chisel to headline a show with him in Ely's native Texas. The Barnestorming tour begins at Sydney's Hordern Pavilion in February. A third single from Jimmy's "Bodyswerve" album will be in the shops next Monday.

- The Firm, featuring Jimmy Page on guitar and ex-Bad Company lead singer Paul Rogers, may be touring Australia in May this year.

- Loverboy, in the studios working on their fourth album, were recently named "Group Of The year" at the annual Canadian music awards. Bryan Adams scored album, producer, single and composer of the year.

- Know how many records hard rock bands sell in America? Def Leppard's "Pyromania" and Journey's "Escape" sold six million each and AC/DC's "Back In Black", Van Halen's self titled debut album nd Foreigner's "Four" and "Double Vision" LP's have each sold five million.

- Bruce Springsteen says that our very own Divinyls are one of his favourite bands alongside Van Morrison, U2 and Suicide. Other Springsteen news is that his tour of Australia is being delayed because promoters are unwilling to pay the large amount of money Bruce is asking.

- Peter Garett failed to gain a seat in the Senate but he still believes in helping others less fortunate than himself. Midnight Oil raised $170,000 for the Melbourne Street Kids when they performed before 17,000 people in South Melbourne recently.

Kim Reed On Record

WELCOME TO THE PLEASUREDOME — Frankie Goes To Hollywood (Festival)

Finally, at the end of a year full of hype and hyperbole, comes a group that intends to set the world on its head. (whether they do it or not remains to be seen) Frankie Goes To Hollywood looked like the proverbial one-hit wonder when the single 'Relax' was released. It ended up selling over 1,685,000 copies in the U.K. alone, out-selling any of the Beatles' singles. But, the band, fronted by Holly Johnson, followed up with "Two Tribes" and reached the top of the charts around the world. Their controversial film clip had a great deal to do with the success of "two tribes", but the band wasn't content with just two hits. Throwing caution/logic/sanity to the wind, FGTH released a double album. Surprisingly the double set is quite a well crafted work. The inner sleeves contain a tonne of philosophical mumbo jumbo and the music contained within tries to straddle the line of the prophetic 1984 "Big Brother" scenario and extreme pacifism. The only glaring faults are their versions of "Born To Run" (Is this a poor bootleg of Springsteen? a friend asked) and a schmaltzy "do you know the way to San Jose". certainly plenty to digest within these four grooves this summer.

CRAWL FILE — Australian Crawl (EMI)

Despite the rather naive and negative story done on this band by an equally naive music writer in a free glossy magazine last month, Australian Crawl continue to tour in support of their albums like SIROCCO, THE BOYS LIGHT UP, SEMANTICS and SONS OF BEACHES. Their latest tour, from a patron's point of view, was slick and had fewer rough edges than previous ones. Reyne's control of the audience was notable and their preview of new material was more than just politely received. The compilers of this "best of" record have pulled tracks from all of their records and tracks like "Beautiful People", "Errol", "Reckless", "The Boys Light Up", "Down Hearted" and White Limbo" turn up. It's interesting to note that this band's recorded history only goes back five years, yet they are able to confidently release a compilation with fourteen tracks on it.

BACKTRACKIN — Eric Clapton (Polygram)

From the on-set of the Eric Clapton tour merchandise was being released from all sectors of the music industry. A video of him live in London was suddenly made available (see Video Vision this week), a single from his album to be released in 1985 was rush released and this compilation closely followed his concerts. BACKTRACKIN' repeats some of the tracks included in the 1972 HISTORY OF ERIC CLAPTON and doesn't give us any new material, but is a fine collection of his work from Cream right up to his live JUST ONE NIGHT set. The four sides have been digitally mastered for increased sound quality and the material has been divided into "Singles" "History", "Classics" and "Live" sections. Virtually every one of the 22 tracks are revered classics and should warm the cockles of every Clapton fan's heart.

WARRIOR — Scandal Featuring Patty Smyth (CBS)

Singer Patty Smyth (pronounced with a long "i" to set her apart from Patti Smith) grew up in Greenwich Village and, through her mother's occupation of working in the clubs there, was brought up on the music of everyone from the Lovin Spoonful to Sonny Terry and Brownie McGee. Smyth went through the usual progressions when she first began to sing during the 70's and it wasn't until she hooked up with this band a couple of years back that she gained any real attention for her talents. After a fairly well received EP Scandal went into the studio under the guidance of Mike Chapman and records WARRIOR. It's a fairly straight forward rock LP and it's a pity that with Smyth's obviously gifted voice she hasn't been given tracks strong enough to suit her. Opening the album is "the Warrior" (the first single to be released) and it's definitely the closest thing that Smyth and co. are going to get to a hit. That will mean that a follow-up album is probably going to hinge on that track alone.

½ NOTES . . . ½ NOTES . . . ½ NOTES . . . ½ NOTES . . .

1984 was a year approached with all kinds of prophetic and paranoid predictions. Global violence was rampant on many of the seven continents and the doomsday clock seemed to be ticking closer to midnight.

Despite the negativity that brought in the new year twelve months ago, musically 1984 was the brightest it had been in almost a decade.

In 1977, for example, the top albums included those by ABBA, Leo Sayer, Pink Floyd and the soundtrack Disco Fever. Pretty dismal stuff. Of course The Sex Pistols made their dynamic entrance in that year and The Stranglers managed to squeeze in on the tail end of the best-selling album lists. But the western world was becoming more tightly gripped by disco mania and the charts were even bleaker in 1978.

By 1979 we had The Police on the scene with a couple of LPs, along with Elvis Costello's ARMED FORCES album, Dire Straights and Roxy Music's MANIFESTO. Still, we were drenched with the likes of ELO, ABBA, Chic, Bee Gees and Barry Manilow.

Hope returned in 1981 when Springsteen released THE RIVER, and UB40, Dire Straights, Human League and Phil Collins kept things alive on the commercial charts.

Listed below are fifteen albums that were released in the past year that merit recognition. Many have already gained this by earning gold and platinum awards, while some were released and forgotten in the same week through lack of promotion, airplay or other vital exposure outlets.

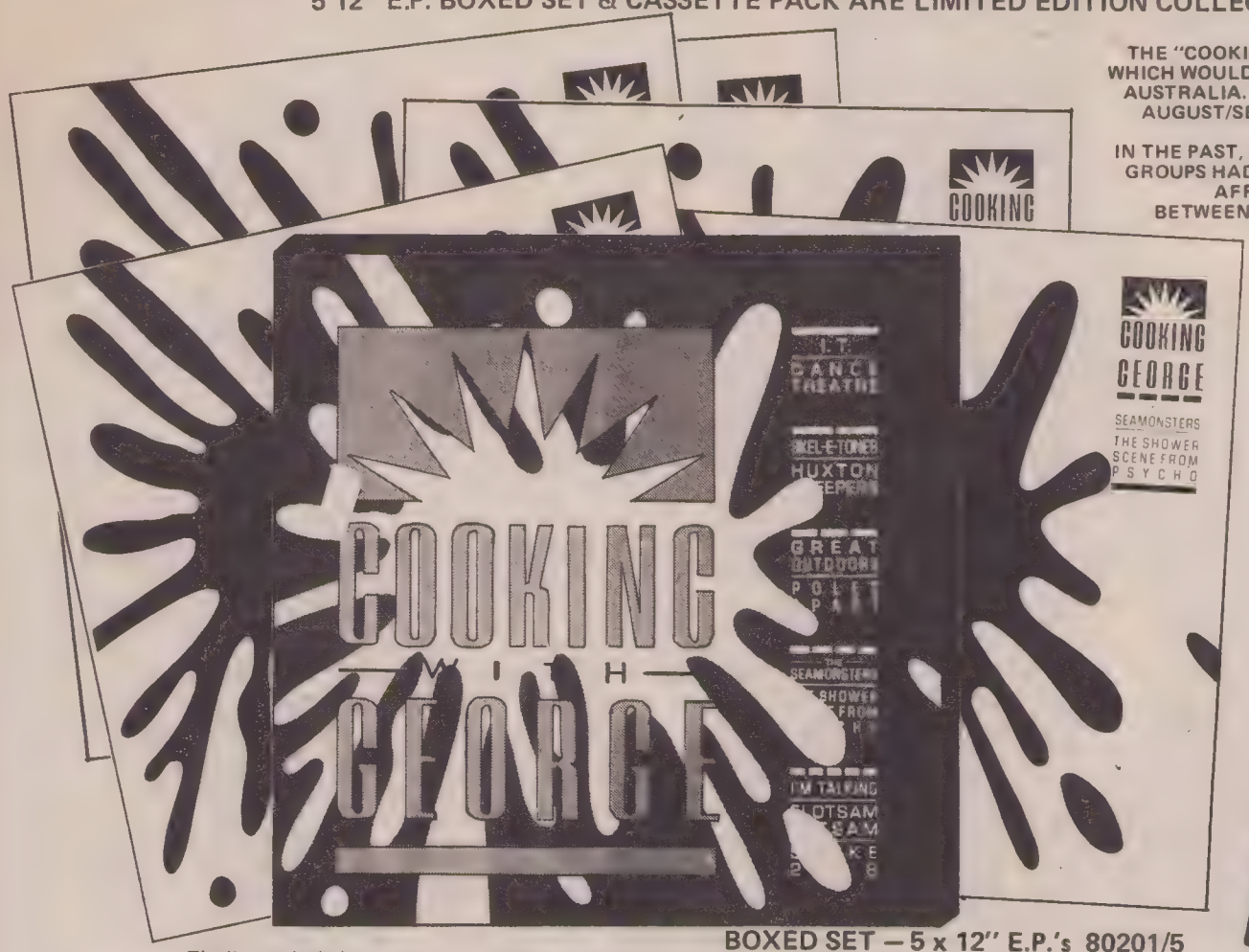
This list is not finite; it is merely a collection of LPs that, in my mind, warrant a listen this year and in the years to come. Preconceptions are to be avoided at any cost.

BEST OF 1984:

- **Cyndi Lauper "She's So Unusual"**
- **The The "Soul Mining"**
- **INXS "The Swing"**
- **Jean Luc Ponty "Individual Choice"**
- **Bruce Springsteen "Born in the U.S.A."**
- **Thompson Twins "Into The Gap"**
- **Q-Tips "Live At Last"**
- **Dragon "Body and the Beat"**
- **Solomon Bourke "Soul Alive"**
- **Everly Brothers "EB84"**
- **Sade "Diamond Life"**
- **Grace Slick "Software"**
- **Michael Hedges "Breakfast in the Field"**
- **Smokey Robinson "Essar"**
- **Kazumbi Watanabe "Mobo II"**

COOKING WITH GEORGE

5 12" E.P. BOXED SET & CASSETTE PACK ARE LIMITED EDITION COLLECTOR'S ITEMS



THE "COOKING" PROGRAMME BEGAN AS A RADIO IDEA WHICH WOULD EXPOSE UNSIGNED BANDS FROM AROUND AUSTRALIA. IT WENT TO AIR MONDAY NIGHTS DURING AUGUST/SEPTEMBER WITH GEORGE WAYNE ON JJJ-FM IN SYDNEY.
IN THE PAST, MOST OF JJJ'S RECORDING OF INTERSTATE GROUPS HAD BEEN RESTRICTED TO THOSE WHO COULD AFFORD TO MAKE THEIR WAY TO SYDNEY, SO, BETWEEN JULY AND SEPTEMBER OF THIS YEAR, THE STATION DECIDED TO CHECK OUT AS MANY BANDS IN BRISBANE, ADELAIDE, MELBOURNE AND SYDNEY AS WAS HUMANLY POSSIBLE AND THEN TO GET THEM ON TAPE USING ABC FACILITIES IN EACH CITY.
THE END RESULT WAS "COOKING WITH GEORGE" – AVAILABLE ON RECORD, IN THE FORM OF A COLLECTOR'S EDITION BOXED SET OF FIVE 12" E.P.'S AND A BOX OF 3 CASSETTES.

3 Cassette Pack of the 5 E.P.'s

80201/3

BOXED SET – 5 x 12" E.P.'s 80201/5

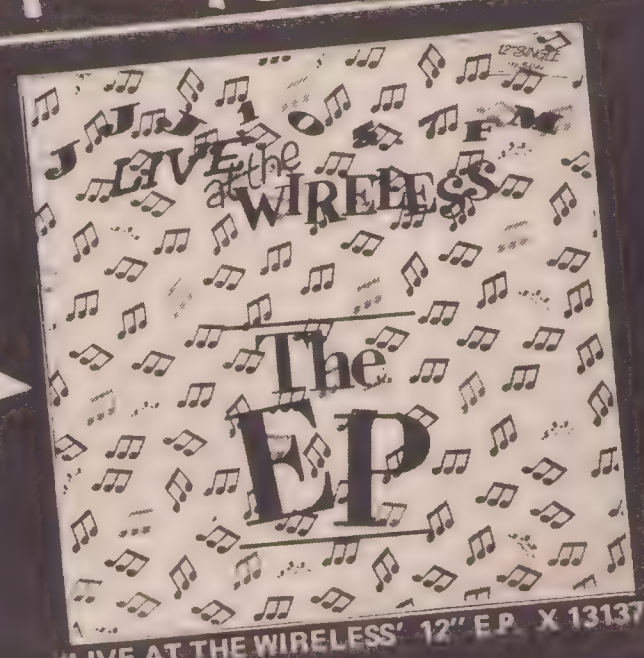
The line-up includes:
"DANCE THEATRE" and "SKEL-E-TONES" from Brisbane;
"HUXTON CREEPERS", "I'M TALKING" and "THE SHOWER SCENE FROM PYSCHO from Melbourne;
"SHAKE 288" from Adelaide, and
from Sydney, "FLOTSAM JETSAM", "THE SEAMONSTERS", "POLES APART", "GREAT OUTDOORS" and "I.T."

5 12" E.P. BOXED SET & CASSETTE PACK ARE LIMITED EDITION COLLECTOR'S ITEMS

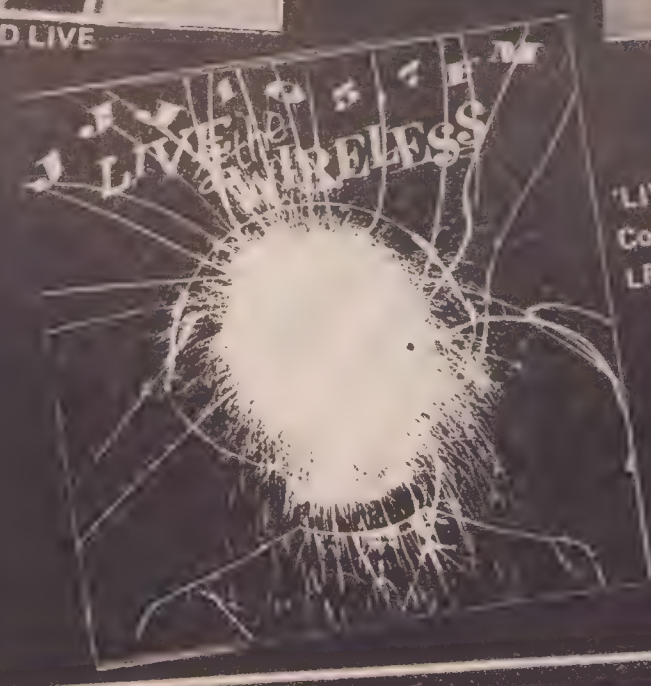
CELEBRATE THE MUSIC ON RECORDS OR TAPES OF 2JJJ

P.S. IT'S THEIR 10TH ANNIVERSARY.

12" GIANT 45's



AVAILABLE ON RECORDS AND TAPES



African Drumming Powerhouse!

Eddie Quansah

EDDIE QUANSAH'S BUSH TELEGRAPH —

Eddie Quansah's involvement with music stretches back to the early sixties when he started to play highlife music in his native Ghana. He came to Britain in 1965 and found himself playing for over a year with Teddy Ossei, Sparticus and several others who went on to become OSIBISA.

During the following years, Eddie worked all over Europe with several different groups, including Johnny Johnson and the Bandwagon and Ojah. As well he spent much time in the studio playing with the likes of Bob Marley, Jimmy Cliff, Toots and the Maytalls and many more. He was then invited to join Johnny Nash's back up band, the Sons Of The Jungle, and toured with them throughout the United States and Europe.

About five years ago, the winds of fortune brought Eddie to Australia where he formed the highly successful King Cobra. The band played for some two years around Sydney developing a strong live following.

Now Eddie has put together another new group, **BUSH TELEGRAPH**, but with a big difference to his previous bands. The band features four drummers, namely Eddie himself, The Servant, Sammilah Sitole and Tony Azzopardi, in a real powerhouse display of African percussion, complete with chanting and all the dynamics one would expect from such a combination.

Their earlier performances were at the Bondi Pavilion where they easily sold out a number of shows and received rave reviews. They have now decided to unleash their very positive African vibrations on a larger audience and the venue chosen is the Graphic Arts Club on Saturday 19th of January.

This will be a very special night of 'live' African music as well as a great Afro disco and should not be missed. The night will run from 8.00 p.m. until 2.30 a.m.

- **The Hot Bagels** and **Ritz Company** begin in unison at Kinselas Feb. 7th.
- The date for **Van Morrison** in Sydney is March 7, at the Entertainment Centre.
- Our Perth correspondent (we have them everywhere) informs us that the **Triffids** have arrived and played in Perth after their OS tour. They will be coming back to Sydney briefly before heading back to England for a booked out season.
- The Balmain Leagues club should be a hot place Fri. night with the **Radiators** playing old and new songs, all of them solid, hard, rock and roll.
- A large smelly purple-clad gent by the name of **Austen Tayshus** will show his phantom brand of 'new wave' comedy at the Balmain Leagues Club Fri. 25th.
- **Dr. Feelgood** promises no synthesisers, gender benders, hairdressers, poofs, poseurs, or other pretensions at his Sydney shows so that really leaves not much left but real rockin'R&B. At a pub, club, or sweaty dive (like the Manzil Room) near you.
- **The Beatnix's** fabulous Beatles revival show is promised to be just (or nearly) as good as the original at Blacktown RSL Friday night.

the MOSMAN
Military Rd, Spit Junction
Fri. 18: TACTICS plus TRILOBITES
Sat. 19: MUSHROOM PLANET plus THE MOFFS
Thur 24: NEVER NEVER plus ANOTHER MAN'S POISON
Fri. 25: BIG FIVE plus AIR POCKETS
Coming: Couples night — two for the price of one! **DR. FEELGOOD**

LISMORE HOTEL
345 Pitt Street City 264 6239
Thur. 17: Mixed Opinion & 14 Hours & Quiet Life
Fri. 18: Trips & Bent Elbows & Beam Me Up Spock
Sat. 19: Beat Surrender & Paris Collection & Patent Pending

singles

On The Street — The Rootin' Tootin' All Australian Hit Parade
Week Ending 12/1/85

TW	LW	ARTIST — TITLE — LABEL/DISTRIBUTOR
1	4	Lime Spiders — Slave Girl — (Citadel/CBS/Hot)
2	2	Died Pretty — Mirror Blues (Citadel/CBS/Hot)
3	-	The Johnnys — Buzzsaw Babies (Green/RCA)
4	1	Screaming Tribesman — I Stand Alone (Citadel/CBS/Hot)
5	8	Shower Scene from Psycho — Caroline (Elvis/Musicland/Monash)
6	9	I'm Talking — Trust Me (Regular/WEA)
7	3	Gang Gajang — Gimme Some Lovin' (Mercury/Polygram)
8	-	Ups & Downs — Living Inside My Head
9	19	The Celibate Rifles — Sometimes (I wouldn. . .) (Hot/CBS/Hot)
10	-	Love's A Blur — No Way (Love's A Blur/Love's A Blur)
11	-	Tape Loops — Fire in Heaven (Sundown/Tape Loops)
12	18	Laughing Clowns — Just Because I Like (Hot/CBS/Hot)
13	17	The Models — Big On Love (Mushroom/Festival)
14	10	Dynamic Hepnotics — Soul Kind of Feeling (White/Festival)
15	7	Crystal Set — A Drop In The Ocean (Survival/Survival)
16	12	Mental As Anything — Apocalypso (Regular/WEA)
17	13	Olympic Sideburns — 13th Floor (Strine/Strine)
18	1	INXS — Dancing On The Jetty (WEA/WEA)
19	RE	The Machinations — No Say In It (White/Festival)
20	15	Hunters & Collectors — Throw Your Arms Around Me (White/Festival)

The information for these charts was supplied by shops in Brisbane/Sydney/Canberra/Melbourne/Adelaide

albums

TW	LW	ARTIST — TITLE — LABEL/DISTRIBUTOR
1	-	Lipstic Killers — Mesmerizer (Citadel/CBS/Hot)
2	6	Laughing Clowns — history of Rock'n'Roll (Hot/CBS)
3	3	Midnight Oil — Red Sails in the Sunset (CBS/CBS)
4	4	Wet Taxix — From the Archives (Hot/CBS/Hot)
5	RE	Australian Crawl — Crawl File (EMI/EMI)
6	1	Dynamic Hepnotics — Live (White/Festival)
7	17	Various — Cooking With George (JJJ/Festival)
8	11	Corpse Grinders — Corpse Grinders (Manmade/Manmade)
9	RE	Cold Chisel — Barking Spiders Live 1983 (WEA/WEA)
10	14	Various — Eat Your Head (Greville/Greville)
11	5	Sacred Cowboys — We Love You (Manmade/Manmade)
12	RE	Hoodoo Gurus — Stoneage Romeo's (Big Time/EMI)
13	13	The Go Betweens — Springhill Fair (Sire/WEA)
14	16	Various — Not So Humdrum (Abberrant/Abberrant)
15	8	I Spit On Your Gravy — St. Kilda's Alright (Manmade/Manmade)
16	RE	The Triffids — Treeless Plain (Hot/CBS/Hot)
17	7	The Lighthouse Keepers — Tales of the Unexpected (Hot/CBS/Hot)
18	15	Strange Tennants — Movin' In (Bluebeat/EMI)
19	2	The Sunnyboys — Live (Mushroom/Festival)
20	9	Various — No Worries (Hot/CBS/Hot)

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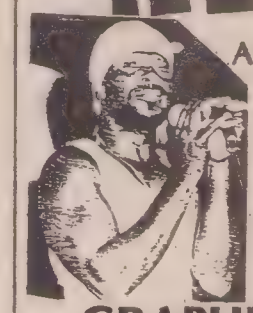
AFRICAN MUSIC 'LIVE'
BUSH TELEGRAPH

AFRICAN DRUMMING, MUSIC & CHANTING!!
featuring:
EDDIE QUANSAH
THE SERVANT
SAMMILAH SITOLE
TONY AZZOPARDI
GRAPHIC ARTS CLUB
SATURDAY 19TH JAN.
8.00 pm — 2.30 am

JUMP 'n' JIVE ROOM
FRI 18 HOT RODS 10:30PM - 2AM FREE!!!!
SAT 19 ROCKIN Redtracks 10:30PM - 2AM FREE!!
WED 23 the EDDIES (EX-STARLITERS) 9PM - 12:30 FREE!!!
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LOU REED

SELINAS

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Eurogliders

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AUSTRALIAN TOUR

17th — BELMONT 16' SAILING CLUB
19th — SELINAS
20th — MANLY VALE HOTEL
22nd — SHELLHARBOUR WORKERS
23rd — ST. GEORGE SAILING CLUB
24th — WENTWORTHVILLE LEAGUES
25th — REVESBY WORKERS CLUB
26th — PEACHES AND CREAM (Cobram).

PEPSI

MONA VALE HOTEL

MAIN ROOM

Thur. 17: ROBERTS FROST
The Naturals

Fri. 18: BIG FIVE
Double O's

Sat. 19: T.M.G.
Time After Time

BISTRO

Thur. 17: Just Jammin'
Tue. 22: Ray Burgess Duo

OPEN 'TIL 3.00 A.M.

GO DANCE CRAZY TO:

SILHOUETTE

Fri. 18th
SHEILA'S
with Va Va Va

Sat. 19th
GOVERNORS PLEASURE
8-10.30 p.m.

Chevron Band Competition

The final of the Chevron band competition threw into sharp focus the conflict that had been present from round one. In one corner the words, 'professional', 'commercially viable', 'ready for success', played an enormous role throughout the competition. Therefore it was no surprise to see **Interview, New Dreams** and **Ega Ninjas** in the final.

If 'professionalism' were the only criteria then all three bands deserved to win. The **Ega Ninjas** ended up taking out the title.

The result created just as much consternation as jubilation and no doubt the crowd would have reacted the same way if either **New Dreams** or **Interview** had won. In the other corner stands the more ethereal nature of rock'n'roll. U2 described it as the 'spark'.

The Edge: "it was never let's be this sort of band and let's be this sort of music, and we will wear this sort of clothing, those type of haircuts. It was, right, something works here. It's a natural spontaneity within the group".

Bono Vox: "It's chemistry . . . . There is a line on the new record which goes, 'To lose along the way the spark that set the flame'. I think it is important for this group to protect what it has . . . .".

Tim Finn also had the right idea when he said: "Feeling is impossible to define but incredibly easy to notice".

It is the ability to define, project, and harbour 'the spark' that produces truly memorable music. None of the Chevron finalists will be remembered. In fact, it was very sad to see throughout the series so many pathetically predictable bands in an age where audiences at a grass roots level will enthusiastically grasp onto any new interpretation.

A number of exciting bands popped up but for a number of reasons they were quickly cut down. Some were just too green to be thrown into the competition cooking pot, others were simply up themselves. The quality of the sound varied dramatically from band to band throughout the competition, and it is about time more bands consider sound mixers to another member in the line up rather than a friend of a friend who stands in for the night. The Rock Room itself didn't help. Unless it is close to being full, the Chevron can be a bottomless black hole and it is incredibly hard for any band to crack the sludgy atmosphere.

The Chevron comp seemed to attract the type of bands that desperately want to play the game. Sign up with an agency, play the circuit, record deal, Countdown, hit record, blah, blah, blah. Not that there is anything wrong with that, but once mediocre bands get caught into the mainstream, things like initiative become unhealthy risks.

So the final was a case of 'this is what you want, this is what you get'.

"This is what you want, this is what you get".

INTERVIEW:

"Commercially marketable original pop, good production and presentation but I wouldn't pay to go and see them, listen fellas, work on you rexcitement value . . . . With production, this band has immense potential . . . Good nice, safe, inoffensive but this doesn't bring me in great lumps. No element of risk or sensation . . . Lot of promise/talent/musical ability, in need of bite and edge or in danger of becoming another one hit wonder . . . Could and damn well should do extremely well amongst the mainstream but could also and should de-slick, less catmoves and contrived stances please. Overall potentially great".

NEW DREAMS:

"Singer is great, keyboards O.K., rhythm section a dead weight . . . Nice melodic pop songs that would look good to TV and video audiences who are spaced out . . . I fail to hear anything overtly original and feel the band is quite derivative of current English pop trends . . . Give 'em a clip, give 'em money, they will go far, give 'em a producer with a mind and you are there. Great pop songs . . . It obviously works and should progress. I loved the Silvester Stallone with the pony tail . . . More botton end, guts and gravel could help to deliver melody and awkward words better. Give it ten points for trying, but grab it quick or it will float away".

EGA NINJAS:

"One word . . . flat . . . They look as if they want to win, great. Lead singer is hungry, meaning he really wants to get over . . .Tight commercial band that lacked guts and bite but impressed with good instrumentation. Wimp singer, a singer mellow is a band yellow . . . Good but lack conviction, lash out a bit, potential definitely there. Great intro but failed to live up to it. Keyboard player is great . . . extended passages drawn out. Climactic endings strain basically good clean and interesting songs".

The amount of work and enthusiasm put into the competition by the staff of the Chevron, judges, bands, and the organisers, Tony and especially Diana, should be applauded.

Hopefully the competition will be on again this year.

Yours sincerely,
DAMIEN MINTON

Photo: Tony Mott

Photo: Tony Mott

Photo: Tony Mott

An Evening With Lou

and the Security Guards

"Lou Reed mellows out– now lives with family on outskirts of Noo Yawk and spends time on motorcycle . . . "

Well, good on him. Anybody who had suggested that Lou Reed HAD mellowed should be taken outside and shot immediately. Despite the conditions (read on . . .) Read and band put on a fine show — one which fully justified the steepish ticket prices and cramped (as in "sardine can") insides of the waffle-shaped concrete thing.

The music was **excellent**, and even if we didn't receive the relaxed style captured on, say, "Take No Prisoners" (what? the Entertainment Centre as the Bottom Line?), all 10,000 of us were treated to a truly memorable night of rock. Proper rock, that is . . . .

Starting the set (read "igniting") with the timeless three-chord masterpiece **Sweet Jane,** Lou Reed and his band proceeded to deliver a mesmeric performance, the tomb-like interior around them. In spite of keeping his audience relationship rather cool, Reed displayed many sides to his unflappable personality:— pure, raw energy on songs like **"Waiting For The Man", "I Love You Suzanne"** and **"Street Hassle".** (Yes . . . a revamped rock version — could dit be possible that a certain band called Simple Minds (who covered it on *"Sparke In The Rain"* may have influenced Lou at all???) to the slow warmth of **"I Love Women"** and **"Here She Comes"** (whose intro, Lou informed us, had been swiped from an old Marvin Gaye song).

As I said, the music was great, but one must wonder at the promoter's choice of the E.C. as a venue — sure, they no doubt made their money, but us poor people in the crowd *couldn't move, man!* Dancing(.. yeah, he did that one too, Sally!) was impossible — any reflection of enjoyment from the audience was restricted to the odd hip-wiggle and nod-of-the-head.

Whilst in no way casting unnecessary aspersions on the marvelous Entertainment Centre, I am never ever going to set foot in the place again — even if Jesus plays there. It is one of the most inhospitable, cold, depressingly *huge* places this side of Siberia. Bearing this in mind, then, it was little wonder that Lou Reed his own self seemed to fail to inject some intimacy/humour/warmth in tonight's performance. Still and all, it was worth the money (yes, I DID pay to get it), and I for one will brave the elements at Selinas this Thursday . . . be there or be unsquashed!!

— MICHAEL ROBERTS

Lou Reed. Photo: Tom Takacs

Two Views

Same Sentiments

To begin with, the crowd was too much of a mixture, and, as we are never allowed to forget, we were at the Entertainment Centre (a disguised extension of Queensland); and just to put the icing on the cake, the Hoodoo Gurus didn't appear to be excessively drunk.

Maybe it was, in Brad's words, something to do with "stretching the vocal chords" or perhaps it was Stuart Coupe's blatant advertising or it could even have been all the please for "My Girl", but whatever the reason, I don't think the band was enjoying themselves; and consequently, they didn't play at their usual standard (Amen).

Lou Red, on the other hand, did play at his usual standard, managing, as ever, to please everyone. The old classics were adequate in number, moderately-well chosen and obligingly yet fondly played.

It would be difficult, I imagine, to choose from such a large repertoire but I shall never forgive him for omitting both "Femme Fatale" and "Pale Blue Eyes".

His more recent efforts came across well considering the boring neatnes of the recorded versions. "My Red Joystick" turned out to be quite infectious while "I Love You Suzanne" became, at the very least, danceable. Finally, a special thanks to Lou for his wonderful dancing (Suzanne was right).

— DESDEMONA

EDDIE TIRADO

is back in the A La Carte Restaurant Tuesday to Friday 12 noon to 2.30pm

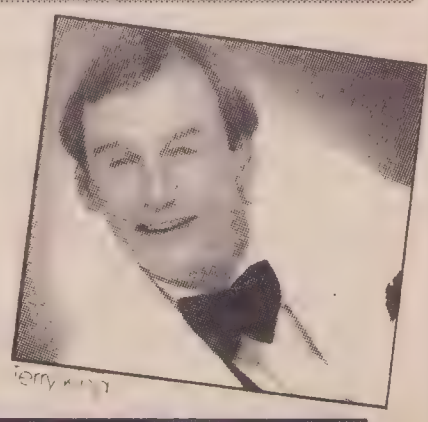
NIGHTLY ENTERTAINMENT

Thursday 17th Disco with Paul Stevens
Friday 18th Disco with Paul Stevens plus Terry King in the Piano Bar
Saturday 19th Trick Cyclists plus Terry King in the Piano Bar

Every Tuesday night Disco with Paul Stevens
Wednesday night JJJ Morning After Radio Disco plus Hotel Berlin

COMING ATTRACTIONS

Saturday 2nd February Cliche Thursday [illegible] Stupidity



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Wed. 23: Jawbone Green plus Hip Slingers
Thur. 24: Crystal Set

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Wed. 23: Eastern Dark

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- What record breaking and record selling due, **Wham!,** responsible for the most obvious fashion in 1984, are touring Oz. The Entertainment Centre will surely be packed with "Go Go" and "Choose Life" shirts, January 26th nd 27th and a giant Wham! poster book is available at all newsagents for $2.95.

- **Other Voices** who always sound like they could be a great recording band, are launching a single called "She Walks Down" at Yugal Soccer Club Thursday 24th. Also featured on the night is a video of the single, more videos by the original **particle** Peter Williams, plus **PSI,** and **Happy Hate Me Nots.** $4 and $3 concession.

- North Sydney Leagues Club are ecstatic after their first full house for 6½ years. The cause of that was **Cockroaches** and **Forever Fifteen,** so Cockroaches will be returning soon. This time the air conditioning should work too!

- **Suzi Quatro** tours soon and you can buy tickets for her Jaggers (Local Inn Hotel) show from Monday. The show is on in March.

- A live LP sounds a bit slack without crowd noises so if you are a **Bobby Sox** fan, help them out this Saturday 19th at Royal Antler Narrabeen for their recorded show. Also playing are **The Toucans.**

REVIEW:

OUTER SINK

Revelling in the naive, the self-conscious and the painfully uncomfortable, **Los Trios Ringbarkus** are two J. Alfred Prufrocks, who've measured out their lives by making audiences laugh at their reflections, ironically as they try to run away from their own.

Funnily enough, it is this very wimpiness that gives **Los Trios** so much freedom to humiliate their audience.

Even as people were taking their seats, one half of **Los Trios Ringbarkus** — a manic David Byrne look-a-like in a baggy, torn dinner suit, no sox and horn-rimmed glasses called Steve — was haring around like a lunatic, exclaiming loudly albeit nervously, making freeform wisecracks and generally embarrassing the hell out of those unfortunate enough to have arrived late.

Considering the incredible amount of energy they expend, it's hard to believe that this was actually their second show for the evening, but one suspects, the more momentum they generate the funnier they get.

Neil, on the other hand, is more passive, playing the straightman to Steve's more aggressive prtfalls and Norman Gunston style face-pulling.

Being painfully insecure lads, they specialize in scaring themselves half to death, with magic suitcases, that miraculously float on-stage and gently clout them!

And ghostly beds, that move on and off stage at will, imbuing their humour with a refreshingly innocent charm.

They also do a hilarious line in movie spoofs, sending up films as diverse as "Apocalypse Now", "Close Encounters" (?) and "The Texas Chainsaw Massacre". But for me, their piece-de-resistance was definitely the jatz skit, when Steve crams his face full of jatz, till he resembles the monster from "Xtro" i.e. jatz juice spitting out of his mouth, whilst Neil reads bits of "War and Peace!" And all of this they do without having to go for the el cheapo tit'n'bum jokes, boring parodies of rock stars or tedious drug culture humour.

Altogether, "Outer Sink" is an engaging combination of theatre and stand-up comedy, clowning and magic, innocence and experience. It's just like Mandy Salomon said — "There is, thankfully, comedy after Rodney Rude — you know who I hate?!?"

— **ROB MILLER**

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OVER AT THE 'GAP'

Everybody knows about The Gap, it's the place to take visitors, just to show them where some unfortunate person has jumped.

The Gap is also a venue in the Sydney Trade Union Club, but "Why is it called The Gap?" I asked Mandy Salomon who with Larry Buttrose and Judy Barnsley, present the shows.

She said "The Gap is a way of filling a space between rock venues such as pubs and theatre, even progressive theatre. It's also an alternative to the R.S.L. clubs, where performers often have to compete with poker machines, we have good relations with the club and have just moved to a larger area, where we can have people sitting at tables, cabaret style.

Mandy also said, "We have had music events such as our rock-a-billy hoedowns, where we had The Johnnys and did the place up with haybales. We have had a game show called "Gap Date", and now we have cabaret with women comics, who have a variety of styles and even some music, it's all part of Characters II."

Gap date was popular, would you do it again. "We might, because it was fun and the dates enjoyed themselves and that's important. Judy, Larry and myself hope to continue with The Gap because we do see it as being an alternative for both our audiences and the people who need a place like The Gap for their artistic expression."

— **MICHAEL COPPING**

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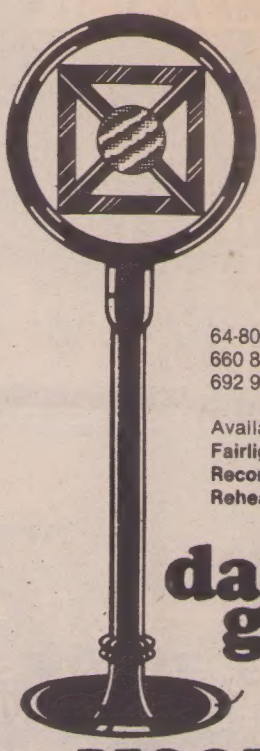

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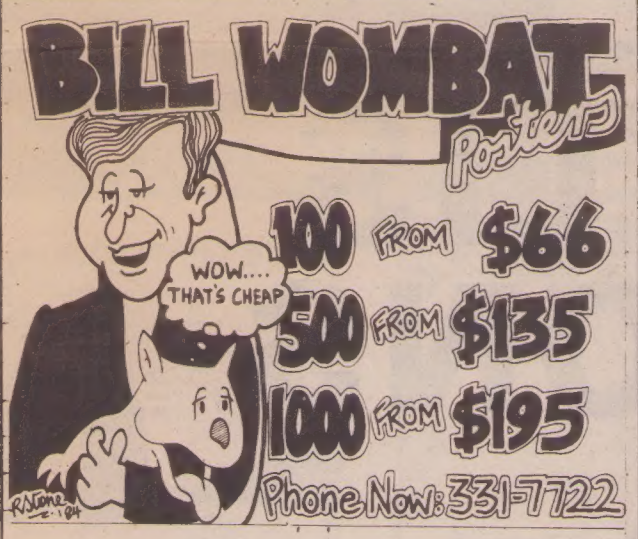

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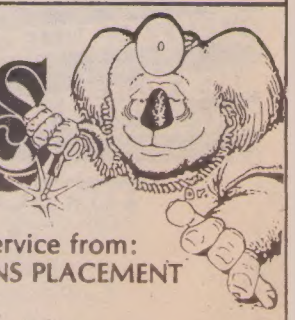

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